STAGE BROADWAY SCREEN

VARIETY

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KEITH'S LEADERSHIP?

B'way's Tango Tea Inspection Brings Blasted Hopes to Variety's Sobber

Broadway is going for the tango tea.

While most of the hotels on the east side find their tea-time business simmering down since all the college kids have taken to hiding themselves away in speakeasies, even in the afternoon, Broadway is coming up in the world and disporting itself in a presumably refined manner at the tango tea.

Half-a-dozen dance halls have inaugurated afternoon tea dances for the winter season. Variety's sobber was intrigued by it.

Sobber first went to the management of a dance hall and made a few inquiries. Just who, particularly what type of gentleman, found time to trip the light fantastic in the afternoon?

A large business was done every afternoon, sister was informed. It included a number of out-of-towners, mainly buyers and sellers, reached by circular letters sent out by the dance hall management and also the business men who were regular patrons and made a point of coming one afternoon a week.

"We have a very tony crowd in the afternoon," said the management, "and they demand that we play tangos all the time. In the night-time the crowd doesn't want tangos."

Sister decided that she would go into the hall and do a bit of stepping herself. The strains of a tango floated out and there was nothing to mar the tea-timey atmosphere of the hall except a large orangeade stand in one corner, some self-conscious young women grouped by themselves and a miscellaneous assortment of males prowling about giving every gal the once-over.

"You're going to dance with me, aren't you?" said a gentleman to sister.

Sister's escort couldn't tango, but most of the dancers could. Stout Broadway dowagers were pushed around the floor by sleek-haired gigolos. Gave quite a deluxe touch to the place. Sister had hoped her escort was a buyer or a seller, as they seemed to be the butter-and-egg men of the tea-time joints, but she was afraid he was too lean.

"Are you a buyer?" sister ventured.

"What?"

"Well, perhaps you're a seller?"

"Naw."

In the Ladies' Room

Escort seemed inclined to be so mysterious as to what he was that sister began to get a big kick, thinking that perhaps she had grabbed off a gunman for herself.

But he was only a shoe clerk without a job, but with a smooth line. So sobber left him to go to the ladies' room and maybe find herself a buyer or a seller when she came back.

In the ladies' room, which looked like the stage setting of a harem, the hostesses were gathered. They weren't friendly. After looking over sister, one said, "Believe me, I think any girl who comes to this place

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Speak's Guarantee

A speak near Times Square, one of the few incorporated, is sending out elaborate announcement cards of a change of address. The boys will take nearly a whole floor across the street.

Instead of the high bar stools they guarantee their patients' comfort with homey easy chairs. All this occurs on Nov. 12.

$25,000 Total Cost for Big Political Plug

Movietone political orators are now doing their film talking stuff for Gov. Smith in Yonkers and New Rochelle, the free outdoor show, similar to that on view in Times Square for the past few weeks. Josef Israels, 2nd, director of the division of pictures and radio for the Democratic National Committee, stated the two suburban movietone installations would stand the Westchester Democratic organization about $20,000. The erection and operation of the talker booth and screen in Times Square cost the National Committee approximately $25,000 for three and a half weeks. The Democrats obtained the Times Square location rent free through a permit from the city, according to Mr. Israels.

About 20 clips of political speakers and entertainment features are shown nightly.

Borough Hall, Brooklyn, is also considered as an outdoor location for the speakers, RCA Photophone having been approached to make the installation.

Below are those seen and heard on the Times Square talker:

Governor Smith
Franklin D. Roosevelt
Mayor Walker
Senator Copeland
Ben Bernie's Orchestra
Senator Harrison
Senator Tydings
Dean Gildersleeve
Judge Mancusco
Willard Mack
Edwin Milton Royle
Albert Conway
Bruce Kremer
Homer Roodheaver
Rabbi Wise
Gov. Nellie Ross
Morris S. Tremaine
Mrs. Roosevelt
Joab H. Banton.

NO CHEATERS RUIN STOCKS

Stock burlesque has flopped again, for the third time, at the Myrtle, Brooklyn.

A neighborhood section in which the house is spotted never gave the burlesque gag a tumble. All home family men; no cheaters.

SELECTION SOON BY SARNOFF

Kennedy - Murdock Disinclined to Continue—Goodman and Albee Think They Have Chance of Selection—No Intimation as to President of R-K-O

MUCH UNCERTAINTY

No president of the newly formed Radio-Keith-Orpheum company controlling Keith-Albee-Orpheum has been selected to date. This choice may be made by David Sarnoff by the end of this week, it is said.

Mr. Sarnoff, president of R. C. A. Photophone, will be chairman of the R-K-O board of directors.

R-K-O is expected to be listed on the Stock Exchange today, indicating that the required 51 per cent. of K-A-O stock has been delivered for exchange.

Informed of the present morale of the Keith staff as to the security of their positions, Mr. Sarnoff said: "It is not our policy to remove anyone from an organization if they have proven their worth. We expect to operate Keith's with the good men from within."

FBO, the picture producer, taken over by R-K-O was also included in the Sarnoff comment.

No certainty is ventured by anyone as to the identity of the operating leader of R-K-O.

Among the candidates seem to be Maurice Goodman, general counsel for Keith's, and E. F. Albee, the non-practicing president of Keith-Albee-Orpheum. Joseph P. Kennedy, at present associated with Sarnoff in charge of the circuit, is indifferent as to his future association with it, from the account, while John J. Murdock prefers to take a long rest rather than another stretch of hard work.

Sarnoff, newly in charge of the

(Continued on page 2)

COLLEGE BOYS A CHILL ON SATURDAY NIGHTS

College-cut clothes, raccoon coats and other campus insignia will act as an automatic bar to college boys seeking to gain admittance to New York night life in groups on Saturday nights following the big football games. It's a sort of unwritten law with headwaiters held responsible for any of the college kids and their frails who pass the barrier.

Reasons for the new ruling against the college cut-ups are many and varied; not the least is that many of the dry snoopers, who helped mop up the nite club sector last summer, later admitted college connections.

On top of that the story of the 10

(Continued on page 2)

Original Musical Comedy as Talker, Written by New Yorkers on Fox Lot

DeSylva, Brown and Henderson, personally, are going to Hollywood to do a musical comedy for the screen for Fox. The crack songwriting and production trio will receive unusual guarantee and royalty terms, having been further loath to accept owing to prior musical comedy authering contracts. They don't leave for Hollywood until Jan. 10 when their new Schwab & Mandel musical is out of the way.

The firm, DeSylva, Brown & Henderson, Inc., of which Robert Crawford is president, already has sent another crack songwriting trio, Con Conrad, Sidney D. Mitchell and Archie Gottler, to the coast, to do picture theme songs for Fox.

The same firm came into affiliations with Fox through publishing several of Erno Rapee and Lew Pollack's theme song hits, notably "My Angel" ("Angela Mia") from "Street Angel" as well as for "Red Dancer," "Four Devils," "Mother Knows Best," et al., all by the same writing team.

Crawford then closed exclusively with Fox to writing original musical comedy books and scores for talker production and also sent out the songwriting trio to work on the lot and create themes for the screen as the films are in production.

Hot Pulpit Subject

An advertisement in the Brooklyn, N. Y., "Times" last week of the Central Presbyterian Church, at Marcy and Jefferson avenues, announced that the 7:45 p. m. sermon, Sunday, Oct. 28, would be on "Why Girls Go Wrong."

A "Question Box" and "2,000 free seats" also were mentioned, while a corner notation said:

"The young people's church."

Doctoring Voices May Help Film Actors

Los Angeles, Oct. 30.

Picture producers are looking forward to science to bring about a mechanical device that will regulate the recording of voices for sound picture. This will save inestimable money and time if such a thing can be perfected before it becomes necessary to do away with all the present screen personalities who have some handicap in recording their voices.

Engineers now working on the problem believe any defective voice can be cured through a filtering process.

If perfected, the present worries of securing talent will be over and permit the producers to retain the screen personalities already established.

HOSTESS IN STOCK HOUSE

Something of an innovation in dramatic stock showmanship is the acquisition of a hostess at the New Tremont, in the Bronx, occupied by the Hassel Shelton-Ruth Amos Players.

Mrs. A. D. Carter, wife of Ad Carter, Hearst newspaper cartoonist and creator of "Just Kids," has the hostess job. It's up to her to see that the patrons at the New Tremont are made comfortable at every performance.

The hostess stunt was engineered by Dave Cantor, in charge of publicity for the house.

SEARS-ROEBUCK'S PREMIERS

Chicago, Oct. 30.

Sears-Roebuck, world's largest mail order house, is opening a string of retail stores in principal cities on a theatrical basis. Practical theatre press agentry will be employed for the openings.

Dave Richards, former local film critic and recently in the Balaban & Katz press department, will take charge of these premiers. He has been instructed to use the same methods with the stores as with picture theatres.

Free Show for Lots

Los Angeles, Oct. 30.

Romola, Inc., real estate firm, which is running free vaude and film shows at the Orange Grove theatre nightly as a ballyhoo for its subdivision, posted a couple of signs reading "All seats, 65 cents," on the front of the house, but it didn't mean anything.

Members of the firm said the price sign was up simply to keep out youngsters and when any adult comes to the window to buy tickets, he is immediately given a free ride.

The show consists of a feature picture, usually a year or two old, couple of acts and a half hour of film showing development of the company's tract, accompanied by a lecture.

The overhead is heavy but the company claims the results more than pay.

The realtors ran a similar ballyhoo in a small neighborhood house for about a year before coming down here.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
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1437 B'WAY N.Y. TEL. 5560 PENN.
ALSO 25,000 COSTUMES TO RENT

London and What?

By Frank Tilley

This is a phoney life.

Daily Express apologizing to Horatio Bottomley. And H. B.'s once great paper John Bull, which ought to be called the Dirt Track Weekly, following in the steps of James Douglas' attack on Miss Radcliffe Hall by taking a slam at D. H. Lawrence's "Lady Chatterley's Lover."

H. G. Wells trying to put his theories for world reform and peace on the screen, and his son Frank working at Welwyn (pronounced Well-in for no reason than that it is) in a studio.

Baroness Furnival having an audition at the Coliseum for a vaude musical playlet and getting no big time. The Ranee of Sarawak writing film scenarios. British producers all going title-chasing and ritzy. Think if they can't get by on direction, star or story they may be able to do it on titles. Society ones. Wanted, another Charles Dickens to describe the new family of Leo Hunters.

And when I panned a film which had little or no entertainment value but got the critics because it was backed by princess of color, I got a letter by hand saying they had "come to the definite conclusion that you have an ulterior motive."

I have. But mine comes from sense, not dollars.

No Sunday theatres. Nor vaude. Only pictures permitted in holy London. So all the ladies of the night come from east of the Aldgate Pump Sunday evenings to make whoopee around Leicester Square.

Aimee MacPherson was a flop. Albert Hall fills up for prize fights and cabaret balls and pictures and Russian singers and Polish pianists Once in a while the Salvation Army and Welsh Revivalists play to capacity. But not Aimee. Hubert Griffifth, dramatic critic, was impressed by her style and her Grecian purity of profile! So he said.

There are all sorts of ways of getting publicity. Hermione Baddeley, whose non-stage name is the Honorable Mrs. David Tennant, related to the Asquiths and all, got hers by landing on Hackney Marshes in a fog while flying back from France.

We're a queer lot, we English. I could write an eyefull more about us than ever Marcosson or Sinclair Lewis has done about you. Sunday night a Scots vaude singer, also a precentor of the Scottish Church, went straight from the church to do his act at the Stoll picture house on Kingsway. Two days before, a University M. A. who publicises the house sent the artist and his fem partner down Fleet street in kilts to tell the newspapers about switching straight from church to stage. And got a big break.

Kathleen Mason, University graduate P.A.

Did you know Lorna Duveen was a screen star from Hollywood? And that most all the British stars in Hollywood are "home-sick and want to return?" That's the dope the public here is being fed just now. Also some of these returned "stars" aver the "monopoly which America has enjoyed over the British screen for so many years is approaching its end."—Vide Press, as the small time acts' billheads say.

What a lot of bilge! Are we so dumb we believe it? If a British pictures can't get on without Tomfool publicity of this kind they ought to quit.

Chatter in London

London, Oct. 19.

Vladimir Zaalloff, ex-officer in the Russian Imperial Guard and until the Red Revolution secretary of the Legation in London, has for some time been running a cabaret under the title of Balagantschina, manned by the Russian Strolling Players both in London and on the Continent. Some few weeks ago one of his leading people approached him. He wanted to leave to better himself. Zaalloff gave his blessing and self. Zaallofff gave his blessing. he would.

Returning from a holiday Zaalloff began negotiations with Prince's for the production of his show. The annoyance he felt when he was told the restaurant had got a cheaper troupe was nothing to his anger when he discovered his late artist had indeed bettered himself and had collected Zaalloff extras who knew all the numbers in Balagantschina.

Police war against certain West End night clubs has been particularly severe on places controlled by Mrs. Merrick, London's night club queen, now undergoing her second sentence of six months, the last arising out of her management of the notorious "43."

This club was disqualified some time ago, but for some reason or other managed to keep open until a few days ago, when it closed suddenly. The Lido, which she ran at the Newman Galleries, also won her six months in prison and was closed a little while ago, being disqualified for the unusually long period of five years. "The Silver Slipper," which was under her management, has also finished its career. Another night club, the Winter Garden, closed voluntarily sooner than face a prosecution. Reason for this probably was a Home Office order that any alien convicted in regard to night club offenses be deported on top of any other punishment.

The Stage Door is also in trouble and police court proceedings promise to be sensational. Number of summonses is said to be exceptionally large and a good deal of apprehension is felt regarding the position of Jesse Jacobsen, manager, once of Hedges Brothers and Jacobsen. Although here for many years, Jacobsen in an American citizen.

Although he has an income of no mean proportion in the form of salary as musical comedy star, supplemented by a considerable slice of the profits of his show, Jack Buchanan is the possessor of a huge block of stock in Television that bids fair to make him very wealthy in the near future. The inventor of Television was a schoolmate of Buchanan's and Jack helped to finance the experimental stages of the invention.

Billie Houston, the "boy" of the Houston Sisters, is to follow her sister's example and wed. The groom is Robert Wilton, non-professional, and the nuptials will be celebrated Christmas Day.

The King's voice was recorded for the first time for pictures by Fox Movietone on the occasion of the opening of the new million pound bridge over the River Tyne in Northumberland.

Fred Astaire was best man at a racing wedding when Betty Darling, daughter of Sam Darling, Newmarket trainer, married Jack Leach, jockey.

Phyllis Monkman is returning to the West End in "So Long, Letty," a version of the American comedy, "Thy Neighbor's Wife," done into English by Austin Melford. Show tries out in Birmingham Oct. 29.

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GEORGIE WOOD

Of whom S. Morgan-Powell wrote in the Montreal "Daily Star": "You laugh with him all the time, you laugh at the effects his art produces and you enjoy every moment he is on the stage or before the curtain, because he makes every moment, even moments of absolute silence and immobility, tell." Now preparing for the Christmas production at the Theatre Royal, Glasgow, Scotland.

KEITH'S LEADERSHIP

(Continued from page 1)

recently formed combine with his radio and talker companies, has issued no R-K-O statement. Reporters on the dailies had been unable to secure an announcement of plans from that chief source.

Casey Going Too

It's fairly certain that if Murdock and Kennedy leave Keith's, Pat Casey will not remain with the organization.

A report is that the Murdock trio have in contemplation other show and picture projects that will immediately occupy them, if leaving Keith's. Kennedy and Murdock remain interested actively with Pathe, while Murdock is a minority stockholder in several theatres booked by Keith's but not included in the Keith corporation.

Goodman is said to look forward to the directorial post of Keith's, under Sarnoff, through Goodman's business and social relations with the Lehman Brothers, banking house. The Lehmans with Blair and Company were the promoting bankers of the latest Keith deal, with Lehmans the bankers also for the Keith-Orpheum merger. The Lehmans, who will realize a heavy profit from their Keith transactions, were led into the vaude circuits by Goodman.

Goodman for years has been the leading counsel for Keith's, but is without showmanship knowledge other than that gained by him in the law department. He is one of the large Keith stockholders, with about 40,000 shares, an evolution of the Keith stock bequest left him by the late A. Paul Keith. Murdock is the largest individual Keith stockholder, having between 80,000 and 100,000 shares, it is said.

Albee's Story

Albee, Keith's inactive president, holding the position through contract at $100,000 yearly salary, was the cause of an article in the New York World last week, regarding Kennedy's continued tenancy with Keith's. A story appeared in the Boston Post from Albee. It said Kennedy would vacate and Albee would return to power in the chain. This was on top of Albee's completion of the building of the new B. F. Keith Memorial Theatre in Boston, started by Albee some months ago, and opening Monday night.

Albee, under his Keith-Albee-Orpheum contract as president, may retain that position with K-A-O, but the latter corporation will become inactive with Radio-Keith-Orpheum assuming charge.

The World's story carried a quote by Kennedy he would sell his stock and leave any time, if a satisfactory figure were offered, with Murdock saying Kennedy would remain in the show business as long as he does. Goodman in the same story stated Kennedy would shortly leave Keith's, but did not mention the source of his statement.

Staffs in Panic

Meanwhile, with the uncertainty and the second change of ownership of Keith's within six months, the Keith morale is low, with the staffs in a panic. Kennedy addressed the Keith agents and house managers last week. It led to a reasoning that Kennedy and Murdock would remain. Concurrently up came the former stories of a Goodman or Albee elevation, with the same feverish discontent asserting itself upon the Keith men.

The two factions in Keith's, Murdock's and Albee's, working against each other for some time, with the Murdock's side working for the restoration of the old prestige of Keith's on a theatre basis have brought about a complicated booking and working condition in the circuit. With no one positive where and how they may stand in the near future, the "booking office stomach" is again on the gain. Bookings of bills seem to reflect this feeling. While the eastern Keith houses have shown some increased grosses of late months, the western houses (former Orpheums) have gone beyond the lows of a year ago, when the situation became alarming to the Keith and Orpheum operators of that time.

College Boys

(Continued from page 1)

college couples who crashed the Helen Morgan Club last season has been widely circulated among night club operators. On that occasion, Saturday night, the raccoon brigade, carrying its own gin, got by the doorman in a flying wedge. After spending considerable time in the club, the boys started to outfumble each other when the check was presented.

When one of the fraternity boys finally caught it on the bounce he started to squawk about the cover charge. That was finally scratched off and the tab then amounted to about $20, for ice and bottled waters for a party of 20. By this time half the male merry-makers and their femmes had made their way to the street. The check-grabber followed to canvass his companions to pay the bill. Among 10 boys he was able to collect $15 and was compelled to touch one of the dames for a five to make up the amount. As a result there was no tip for any of the club attaches with plenty of disturbance inside and outside.

Night club operators estimate that the average college boy has about $15 to spend. If any of that is left when Saturday rolls around, crap games under the grandstand between the halves get a big slice. When the boys get set to step out to celebrate a football victory or drown the sorrows of a defeat in bath-tub brew, few have any of the old ready available.

Chatter in Paris

Paris, Oct. 18.

Michael Arlen is again in Paris after honeymooning at Antibes. Says he has been too busy with his nuptials to write anything.

Jane Marnac will head cast of the next Casino Paris revue.

Sisters Omori, of Nagasaki, Japan, go to Geneva for vaudeville.

Death of Samuel Pilcer, father of Harry, caused by heart trouble, was sudden.

Peppy Dalbrew and Fay Harcourt opened again at the Perroquet. Peppy is about the hottest male favorite this popular night rendezvous has ever known.

He is the husband of Wilda Bennett.

On account of so much Red propaganda circulated through the private showing of pictures, police have issued an order every film in the city must be shown to the local censors before flashed on a screen. The police official asserted that the Communists throughout the world are using pictures as their strongest method of making conversions to their cause.

Losing Publicity

American players coming abroad try to effect too much high hat, according to the opinion of the local scribes. The theatre people are just dying for publicity but their method of getting a flash is all wrong. Many send someone to the phone when a reporter calls for an interview to announce that the player in question is tired or some such silly thing and then ask the news sleuth to call later. Others try and appear too busy for the moment while some will chatter with friends instead of reporters.

The answer to all of the excuses is that the scribes forget and go on to someone more affable.

Stage Door Is Closed; London Ends Nite Clubs

London, Oct. 21.

Things do not improve in this city for the keepers of night clubs. The last resort of this sort to go under is The Stage Door, founded by Harry Adams, a figure in London night life, catering to professionals. The club has not been in existence a year but is now struck off the rolls and disqualified. Johnny Adams, the founder's brother, and Jesse Jacobsen, once of Hedges Brothers and Jacobsen, were heavily fined, the girl secretary and other servants were also fined, as were a number of frequenters, including the girl professional dance partners.

Owing to the giving of fictitious names and addresses, the police found it impossible to serve a large number of summonses.

During the evidence it was stated that on a previous occasion, when a raid was intended, a waiter told the raiders the management knew of their plans. On several occasions recently a raid has almost proved abortive on account of the club having received news of police intentions.

This was the case with the Lido, although the management was not quick enough to avail itself of the warning.

A strange thing about the closing of these night haunts is that although officially closed they appear to remain open for quite an appreciable period after they have officially ceased to exist.

Mrs. Merrick's most notorious club (she is now serving a sentence of six months despite her two daughters are married to peers of the realm and her boys are at Harrow School), the "43" was struck off some time ago, but only recently closed.

For some time now a strange story has been current among the lower dives and so-called clubs of Soho. These places are merely speakeasies and the resort of the underworld. The story is that as long as a certain woman frequents the club the premises are safe from police interference, but once she begins to stay away trouble is coming. This woman take a lap-dog about with her, and it frequently helps her make friends with men. Not a word against her morally, and her informal introductions are used purely in the hope of generous hospitality. Whether or not she knows anything of police plans is unknown; she never says anything, but the keepers of these dives watch her coming and going with a sort of superstitious awe.

Betting in London

London, Oct. 30.

One London bookmaker has placed an order for $500,000 worth of phones throughout England for the reception of bets into his offices. Phones are all in important towns.

Kelso Bros.' Route

London, Oct. 30.

Kelso Brothers, having been booked for a fortnight at the Palladium (vaudeville), were immediately engaged for the entire tour of General Theatre Corporation houses after opening.

They will top the bill for the reopening of the New theatre at Cardiff as a vaude house.

SAILINGS

Nov. 9 (London to New York), Fred Duprez (Republic).

Nov. 9. (London to New York) Clay Smith (American Banker).

Nov. 8 (San Francisco to Melbourne) Leon Rosebrook (Sierra).

Nov. 3 (New York to Paris), Al Shayne (Paris).

Nov. 2 (London to New York) Lawrence Wright (Leviathan).

Nov. 2. (London to New York) Ethel Helliwell (Leviathan).

Nov. 2 (London to South Africa) Leon Kimberly, Helen Page (Balmoral Castle).

Oct. 27. (New York to London) Sid Cohen (Leviathan).

Oct. 27. (Paris to New York) Michael J. Gourland (Mauretania).

Oct. 24 (Paris to New York) Jean Leseyeux (Paris).

The Tiller Dancing Schools of America, Inc.
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MARY READ, President
Phone Endicott 8215-6
New Classes Now Forming

PARIS REVUE SCENIC SMASH

Paris, Oct. 30.

Leon Volterra presented a new revue at the Casino de Paris under the title of "Paris ui Joue" ("Paris in Playtime"), which is something of a scenic smash. It was well received. The scenes most commented on show the collapse of a dam in Colorado with real water in the stage effects; a magnificent interior showing the palace of the Borgias, and a scene built around a festival in a Spanish village.

Principals of the new attraction include Nina Myral, St. Granier, Henri Laverne, Bach, Mitty and Tillio, Gomez Trio. A Tiller troup is also present.

Other Openings

"La Fiancee Vendue" ("The Bartered Bride"), by the Czechoslovakian composer Smetana, is the new offering at the Opera Comique, meeting a moderate reception. It is something of a novelty, and a novelty at the Opera Comique is an event. Allard and Mme. Feraldy have the leads.

"Le Cadavre Vivant" ("The Living Corpse") is a revival of the Tolstoi drama, offered by Georges Piteoff, Russian actor who has taken over the Theatre des Arts for a time. A detail of the venture which attracts attention is the presence of Tatiano Tolstoi, son of Count Tolstoi, who gives a lecture on his father's life.

Plotless but Brilliant

"Quatuor," latest work of Antoine Bibesco, presented at the fashionable little Potiniere, was revealed as a plotless but brilliant philosophical discussion of marriage and manners.

It has to do with a selfish physician, taking a vacation near Monte Carlo and falling in love with his sister-in-law. The girl, however, is really in love with a youth in the diplomatic service who has a mild flirtation on with the doctor's wife. In the end the youth find the younger woman preferable and they make a match of it, leaving the doctor and his wife miserable.

Alice Cocea plays the girl charmingly, walking away with the piece. Others are Jeanne Briéy as the wife, Debucourt as the doctor, and Andre Fouche as the youth.

Some Name

"Celu qui voulait jouer avec la vie" ("He Who Would Play With Life"), comedy by Lucien Francoise, came to the Maison de l'Oeuvre. It is a fantastic idea, not very well developed, and looks like a pretty conclusive failure. Theme has to do with an author falling in love with the heroine of his own book and going through an imaginary elopement. Cast is headed by Renee Corciade, supported by Allain Dhurtall.

Royalty Goes Circus

Paris, Oct. 30.

Zoubkoff, the 20-year-old husband of the German princess Victoria Schaumburg Lippe, has signed a contract calling for appearance with the circus operated by Jean Houck, according to a report current here.

The Houck outfit is due in Paris shortly. Story is related in great detail, but there is some doubt of its truth.

American Acts Score

London, Oct. 30.

Edythe Baker, American pianist, scored tremendously on her opening at the Palladium yesterday (Monday). She was the outstanding hit of bill.

Hal Jerome and Gloria Gray, another American act, opened at the Vic Palace and were cordially received. When acclimated to music halls this act will likely develop as an English favorite.

JACK SMITH'S VAUDE DATES

London, Oct. 30.

Prior to starring in a new revue at the Palace, Paris, in January, Jack Smith will play a few weeks for General Theatres, opening Dec. 10 at the Holborn Empire (vaude).

From here Smith moves over to the Palladium.

Roseray-Capella Doubling

London, Oct. 30.

Roseray and Capella open Nov. 19 at the Piccadilly hotel.

They will double in vaudeville.

London's Digit Maulers

London, Oct. 30.

There is being secretly formed in London a society for the protection of legitimate manicuring. Genuine digit maulers, who take their business seriously, are opposed to the grafters who use it as a come on medium.

At a meeting of the bona fides it was decided to form a properly constituted corporation with initiation fees, dues and regular office in which there will be files of the genuine operators and those classed as "otherwise."

It is proposed to go even so far as employing private detectives to gather data on the outlaws.

Film "Terror" Frost At London Showing

London, Oct. 30.

Warners made an error bringing "The Terror" into the Piccadilly, following the tremendous success of "The Jazz Singer." The mystery thriller proved to be the biggest frost of local picture premieres. The audience, invariably friendly at film openings, filed out at the finish without donating a handclap.

Edgar Wallace, author of "The Terror" in its novel and play forms, never attends the picturization of his works. He sent his son to this first night. The youngster was almost in tears when leaving the theatre, declaring he dreaded to think what "The Terror," as a talker, would do to his father's reputation. The errors in English atmosphere and the excessive hoke of the film drew laughs.

"Jazz Singer" averaged around $15,000 weekly in this house, which seats under 1,200 and could have stayed indefinitely. But the Warners, to keep faith with exhibitors, are holding each picture for only four weeks, regardless of big grosses.

Banker Asks $125,000 For Agfa-Ansco Deal

Welch Walker, formerly assistant treasurer of the Guaranty Trust, has brought suit for $125,000 against the Agfa-Ansco Corporation, claiming this fee for srevices in merging the American branches of Agfa, German producers of raw stock and paper, and the Ansco Company. Papers were filed in the Supreme Court last week.

Walker, it is reported, contends he conceived and laid out the entire plan for a combination of Agfa and Ansco. The German manufacturers, with a 40 per cent. duty on raw film to contend with, were either about to be forced out a year ago or faced with the necessity of building a mamufacturing and distributing force in America.

Though no contract was made it is said Walker claims he went over to Germany expressly in the interests of Ansco to bring the deal to a close and arranged matters so that Agfa put all of its mechanical and chemical processes and $2,500,000 into the deal with Ansco, the Germans getting approximately 63 percent of the new Agfa-Ansco combine. Ansco stock, formerly around $5, is in the neighborhood of $43 due to the stockholders getting share for share in the new formation.

Walker withheld action, it is reported, waiting until the sum of $2,500,000 has actually been paid.

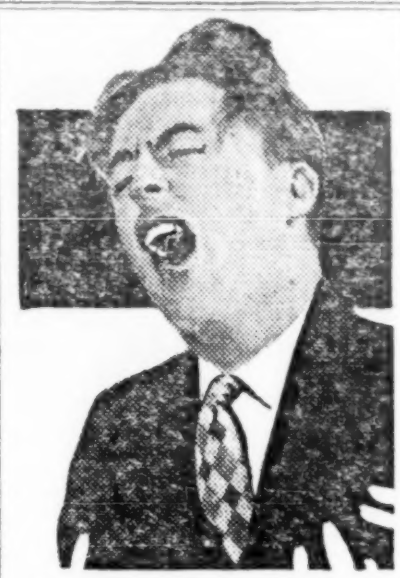
The defendants allege that Walker did not act as a principal in the transaction and was not employed by them, but took part as an assistant treasurer of the Guaranty Trust Company, a post he held last year when the transactions were consummated. They have filed application to compel Walker to give a bill of particulars.

WANT SCALE BOOST

Paris, Oct. 30.

French Exhibitors' Syndicate has recommended a higher scale of admission for all picture houses in the country. The lift is under consideration and looks likely.

The Syndicate is similar to the MPTOA, American exhibitors' organization.



WILL MAHONEY

The Boston "American" said: "Will Mahoney is marvelous. He is an irresistible comic with an unusually expressive face, and he commands it so well that the merest movement convulses the entire audience. 'Take the Air' is lifted into marvelous entertainment by the talent and personality of Will Mahoney."

Direction
RALPH G. FARNUM
1560 Broadway

'VIRGINIA,' MUSICAL HIT; '77' GOOD DRAMA

Marion Lorne, Drama's Stand Out—Emma Haig Hit of Musical

London, Oct. 30.

Friday night was lucky for Clayton and Waller's musical and Walter Hackett's comedy-drama. The firm's "Virginia" stands a good chance of running for a long time, while Hackett's "77 Park Lane" impresses as a certain success.

"Virginia," at the Palace, has its book by Clayton and others, with the music credited to Waller and others. Although no better than the average American musical comedy, its reception was splendid. Emma Haig scored the individual hit, closely followed by Walter Richardson, American negro, singing "Roll Away, Clouds," a number designed along the lines of "Ol' Man River."

Staging of "Clouds" is said by Americans to closely resemble the vocalizing in "Porgy," especially the lighting effect of waving hands silhouetted against a back-drop. No question but that the show moves fast and is artistically produced.

Marion Lorne is a revelation in "77 Park Lane" at Saint Martin's. It's impossible to imagine the play without her. This is the first of a series of plays starring Miss Lorne and Hugh Wakefield.

Jessica Brown Engaged?

London, Oct. 30.

Jessica Brown, former American show girl, who just divorced the Earl of Northesk, is reported engaged to Vivian Cornelius, attache of the British Embassy in Brussels.

DUNCANS' KIT CAT OPENING

London, Oct. 30.

Vivian and Rosetta Duncan, making their initial appearance in any cabaret, wowed the Kit Cat restaurant last night (Monday).

They are doubling over from their show for four weeks.

TRUEX FINALLY DECIDES

London, Oct. 30.

After five months of reading scripts, Ernest Truex has selected and will produce "Out She Goes," by Lillian Trimble Bradley.

Play will have three different leading ladies, one for each act.

CONNOR TWINS WILL DOUBLE

Chicago, Oct. 30.

Connor Twins, Velma and Thelma, after completing a Publix tour, go abroad to open at the London Alhamba (vaudeville), Dec. 31.

They will double at the Mayfair Hotel.

The Low-Down on London

By Major E. O. Leadley, M. C.

London, Oct. 15.

What a break I've got! Just a young Canadian press agent over here trying hard to grow up—and this is wished on me.

Well I'm p. a. for Charles B. Cochran and I'm going to give him a break. By the time this is being hungrily read in New York, Cochran and his revue "This Year of Grace" will have had their week in Baltimore prior to their opening at the Selwyn on Broadway. In spite of what most Americans over here have said about the ace-highness of the show, C. B. isn't so sure.

The revue was made for Piccadilly Circus—not Times Square. Still Archie Selwyn would have it and at that will likely get away with it. Anyoldhow, it's been a whale of a hit in London. Not an unsold seat at any evening performance since its first.

Keeping It Up

Two sweet flops. "The Beetle," near-thriller, sponsored by James Bernard Fagan, and "Deadlock," authored by May Edgington, English novelist. Consenus of opinion—"Why do they do it?"

Business generally is very good. Half a dozen attractions now on the road, ready to come in. But no theatres. The "underground" says two or three locals are hitting the slide.

"By Candlelight" run by the new actor-management—Leslie Faber and Ronald Squire—at the Prince of Wales, is a turnaway. Never more than $10 difference in any performance.

Ernest Truex will likely play the leading role in "Many Waters" the Moncton Hoffe success scheduled for Gotham pretty soon. He has an obligation to Basil Dean to play in the latter's next offering, but Truex—his kids in English schools notwithstanding—has a yen to return to America.

Ernest Milton, another American who has made good over here (it is practically forgotten that he is from your side) threatens to act in and produce Pirandello's "Henry IV" in English. He'd likely lose his shirt.

Hypnotic Duncans

The Duncans seem to have hypnotized the peasants with "Topsy and Eva." They starved in the provinces and all the wisenheimers prophesied a flop in London but capacity business at the Gaiety. Still they gave a pass to Chaliapin on Friday last for a couple of boxes. Maybe for advertising.

One day Alice Delysia was to go into "Charlot's 1928" to help pay rent and other expenses. Next day it was announced that she'd withdrawn and that Jeanne deCasalis was going in. Low-down is that Alice negotiated without asking a certain manager with whom she always consults before contracting, what he thought about it. He said "lay off." She did.

Beckles Grabbed

Gordon Beckles Wilson who wrote the theatre chatter for the Sunday Dispatch under the name of "Gordon Beckles" and got into two or three libel actions, got the air last week but was snapped up by Lord Beaverbrook for his Daily Express. He belongs, that boy.

Noel's Kidding

Had a minute with Noel Coward before he sailed. Many people like him, some people hate him but everybody immediately forms an opinion of him. He's anything but negative. Wrote the book, wrote the music, wrote the lyrics and will act, sing and dance in "This Year of Grace." Nets about $5,000. The boy's clever. "Tell them," he said, "I'm timid and terrified about the New York opening." He isn't really. He's been razzed before now and anyhow he's a good dodger.

Archie de Bear, revue producer, co-founder of the "Co-Aptimist," press agent and good fellow is in "stick." Somebody has put him through it for $25,000. However you can't keep that squirrel on the ground. He'll be doing something big very soon.

Komisarjevsky's "The Brass Paperweight" will be hurled onto the Apollo stage this week. It has been adapted by himself after a Dostoievsky novel. Maurice Browne, actor and playwright, will play the lead. Browne has had a play accepted by the New York Theatre Guild.

Thanks for the use of the hall.

Poland Bans Players

Paris, Oct. 30.

By government edict all foreign vaudeville performers are stopped at the border and unless they assure the custom agents that they will not engage in professional work, are excluded.

Reason is assumed to be lack of stage employment for nationals.

"TWO RASCALS" REUNITE

London, Oct. 30.

Eddie Fields and Charlie O'Donnell, known for years as "Two Rascals" and who separated three years ago, have reunited.

Team will open at Birmingham Nov. 5.

"Burlesque" in Vienna

London, Oct. 30.

"Artisten," the name for "Burlesque" as produced by Max Reinhardt at the Deutches, Berlin, some eight months ago, will be transferred intact to Vienna, where it opens Nov. 2.

Glenn Ellyn is the only one of the cast who will not make the migration. She is engaged to appear on the Riviera, in Copenhagen and Egypt.

Berlin's New Vaud House

Berlin, Oct. 30.

Success of the Scala as a vaudeville house has prompted George Marx, owner, to build another such theatre north of this city.

New house will be ready about February and is to be called the Plaza.

Act Placements

London, Oct. 30.

Acts for next summer booked by General Theatres into its vaude houses include Mitchell and Durant, Barry and Whitledge, and Danny Small. Henry Sherek negotiated the contracts.

O'Connor Twins open at the Mayfair hotel Jan. 1 for four weeks and will double into the Coliseum and Alhambra (vaude). This is also a Sherek arrangement.

NAUGHTY MELO TOO LONG

London, Oct. 30.

Repertory Players' Sunday performance was "The Brothers," a melodrama dealing with a father and son who unknowingly have the same mistress.

If that sounds intriguing it doesn't go. The situation is insufficient to sustain interest for a full play.

LONDON'S "NEW MOON"

London, Oct. 30.

"New Moon" has been acquired by Butt-Gillespie-Ephraim and will likely be the succeeding attraction at the Hippodrome.

"That's a Good Girl" is current and will probably fold in the spring.

Van and Schenck Sound Offer

London, Oct. 30.

Van and Schenck have received an offer from Metro-Goldwyn-Mayer to make a three-reel sound film.

Team closed at the Palladium (vaude) Saturday night to quite a demonstration.

Schools Cannot Be Commercially Used for Pictures, Says Utah Court

Salt Lake City, Oct. 30.

Use of public school buildings for motion pictures for commercial entertainment purposes is clearly outside the law, according to an opinion handed down by District Judge M. L. Ritchie recently in the case of George Beard of Coalville against the Summit county board of education.

The case was one in which Beard, theatre owner, objected to the use of the county high school for showing pictures in competition with his shows. According to his allegations, admission was charged and the pictures shown were not for educational purposes.

In his opinion, Judge Ritchie declares it is doubtful if student organizations are really part of the public school system, as the schools by law are free and fees are charged for membership in such student body groups. He avers that it is unfair to use taxpayers' property for commercial entertainments.

The court held that Beard was entitled to recovery of damages from the board of education and also that a commission should be appointed consisting of a representative from each party to the suit to determinine whether or not future entertainments planned at the school would be commercial in nature.

In event of the commission disagreeing, the opinion declares that the matter will be settled by the court.

Weather Forecast

Washington, Oct. 30.

Weather Bureau furnished the following outlook for the week beginning tomorrow (31).

Fair and warmer Wednesday. Showers Thursday. Mostly fair and colder Friday.

Rain probable Saturday or Sunday.

King in Davies Talker

Los Angeles, Oct. 30.

Charles King will play opposite Marion Davies in "The Five O'Clock Girl." Alfred E. Green will direct it for M-G-M.

Miss Davies will have three songs and considerable talk in this picture.

SURATT SEES BANTON

Valeska Suratt called on District Attorney Joab H. Banton and endeavored to start criminal action against Cecil B. DeMille and others, whom she alleges "stole" the script of the movie "The King of Kings."

The prosecutor told Miss Suratt the matter was of a civil nature and not within his jurisdiction. The actress has a civil suit pending.

CORINNE GRIFFITH ILL

Los Angeles, Oct. 30.

Corinne Griffith attended the Stanford-California football game at Berkeley and when reaching home was stricken with the flu.

She will be confined to her bed at least another ten days. Production on "Saturday's Children," at First National, is held up meanwhile.

YOUNG MORRIS' DEBUT

Los Angeles, Oct. 30.

Chester Morris, dramatic juvenile and son of William Morris, the actor, has arrived on the coast to make his debut in pictures under United Artists sponsorship.

He will first be directed by Roland West in "Nightstick."

CURTIZ-MEREDYTH WILL WED

Los Angeles, Oct. 30.

Michael Curtiz is engaged to wed Bess Meredyth, scenario writer.

Latter has not yet obtained her final papers in divorce action from her previous hubby.

Lois Moran's First Dialog

"False Colors," with George O'Brien and Lois Moran, direction of James Tingling, has been started.

This will be Miss Moran's first attempt in a talker. She has had previous stage experience.

Franklin's New Book

Los Angeles, Oct. 30.

Harold B. Franklin, of West Coast Theatres circuit, is writing a book on sound to be published by Doubleday-Doran.

Franklin is dealing in every phase of sound effects, taking in contingencies that confront them in the making at the studio and into the theatre where acoustics and other problems handicap the management.

Franklin is devoting a number of chapters to Television. He figures it is only a question of time when that device will be added to the theatre programs.

FRANCES MARION NAMED IN ALIENATION SUIT

Wife of M. C. Ross Brings Suit for $200,000—Accused Is Mrs. Fred Thomson

Lo Angeles, Oct. 30.

Frances Marion, scenarist and wife of Fred Thomson, western star, was named defendant in a $200,000 alienation of affections action brought in Superior Court by Mrs. Genevieve Ross, wife of M. C. Ross. Latter was formerly connected with the Thomson organization at FBO.

uit was filed against Marion Owens Thomson, the legal name of Miss Marion.

Complaint charges that Miss Marion ingratiated herself into the confidence and affections of Ross with the intention and design of disrupting the relations between him and his wife. Further, the scheme worked so well that she estranged Ross from his wife and enticed him away on Oct. 27, 1927. Complaint also narrates that everything was okey in the Ross family until Miss Marion interrupted. The Thomsons have one child.

Ross, before going to work for Thomson, managed the Frances Marion building in Hollywood. He is said to be in the east. He left the Thomson employ when a law suit was instituted involving an accounting of funds.

Miss Marion says she will fight the action which she characterizes as ridiculous.

24 Hours on Talkers

Los Angeles, Oct. 30.

Paramount sound studios are working to such capacity that it becomes necessary to utilize every minute of the 24-hour day.

The time is divided into two eight hour shifts for actual recording with the remaining eight hours divided equally for time to erect and strike sets for each oncoming shift.

This schedule is worked with such precision that no time is lost.

BERNSTEIN'S SCRIPT

Los Angeles, Oct. 30.

Irene Rich is starred in "Daughters of Desire," by Isidore Bernstein, for Excellent. In support are June Nash, Richard Tucker and William Scott. Burton King supervises.

Bernstein was a former Universal City gen. mgr.

N. Y. to L. A.

Harry Warner
Sam Behrandt
Jacob Wilk
Albert Benham
Al Jolson
Arthur Stebbins
Leo Diegel
Bill Mehlhorn
E. W. Hammons.
Kay Hammond
B. P. Schulberg
W. S. Hart.
Benny Fineman

L. A. to N Y.

Harry Webb
Henry Goldstone
Harry Delf.
Herbert Brenon

Glazer's 1st Direction

Los Angeles, Oct. 30.

Cast for "The Kissing Man," now being produced by Pathe as an all-dialog picture, includes all players with previous stage experience.

These are Russell Gleason, George Berraud, Frank Riker, Claude King, Mary Forbes and Robert S. Angelo.

Benjamin Glazer, directing, also was a former stage director, but never directed a picture. His previous picture training has been entirely in the writing and supervision field.

DENISON CLIFT "FOUND"

Waited Long While But Had To First Leave Hollywood

Los Angeles, Oct. 30.

Denison Clift, former Hollywood film writer and director, has completed his first picture for British International in England. He has been engaged to make a series with Betty Balfour starring. The first will be "Silver Rosary."

After graduating from Stanford University, Clift became engaged in the picture business as a writer and later on directed a few pictures. His talent along both lines was not fully appreciated until after he left Hollywood and wrote a number of books and plays, among which was "The Woman Disputed," recently produced by United Artists and "Guns of Galt," which Mae Murray has just bought.

Clift is now in England and has two plays in rehearsal in addition to his present job of directing England's most popular screen star.

Tax Claims on Fairbanks Over Half a Million

Washington, Oct. 30.

Visit here last week of Mary Pickford and Douglas Fairbanks is to bring quick results in the tax arguments with Uncle Sam, with Miss Pickford's conference with Treasury officials stated to have already brought a ruling which will be announced within the next week.

Fairbanks has had his case with the board of appeals held up pending settlement of the Pickford Treasury proceedings because of the fact that both cases involve the same principle in the organization of stock companies to produce their pictures.

Proceedings hinge on the disallowance of the Fairbanks claim that his corporation was a personal service one under the Revenue Act of 1918. It started with the disapproval of an item of $49,500 good will item which Fairbanks set up as his personal value as a star to the corporation. He included this $49,500 and the $500 he put up in cash in the capital of the coporation, with the revenue agent who did the checking setting the capital at the last figure—$500. This discloses a claimed deficit due to the Government of $30,157 from the Douglas Fairbanks Corporation.

From Fairbanks personally the Government is trying to collect extra taxes as follows: $112,937 for 1920; $101,417, 1921; $263,989, 1922; $189,583, 1923, and $7,814 for 1025.

Record discloses, according to the Government's view of it, that of the 13 pictures made for Artcraft, original distributors, that eight cost $926,230 and a profit of $191,779 was realized.

Case is in several dockets, with much repetition of argumentative data in each.

All come under the same personal service phase that has cost amusement enterprises so much in disallowed classifications under it.

An odd angle to the Fairbanks proceedings is the stated conference with Daniel C. Roper, then Commissioner of Internal Revenue, wherein he approved the Fairbanks plan of organization, only to have this become of no value with a change in administration.

Tax proposition was forgotten long enough for the Fairbanks to have luncheon with the President and Mrs. Coolidge at the White House.

BORZAGE BANGED UP

Los Angeles, Oct. 30.

Frank Borzage will be confined to his home from four to six weeks under the doctor's care as the result of injuries. He has a basal fracture of the skull, a ruptured ear-drum and a cut over his right eye as a result of being thrown from a horse.

Borzage was playing polo at the Uplifters' Club when the mishap occurred.

Two Hearst Coast Women Chatterers Rivals for "Exclusive" News Items

Los Angeles, Oct. 30.

Some rivalry in the film colony between Louella Parsons, who scribbles for Universal (Hearst) Service, and Regina Crewe, on a similar task for Kings Features (Hearst).

Miss Parsons, who had a jump on the coast of three years over Miss Crewe, has members of the film colony sold on the fact that she can give bigger circulation on her articles than any other syndicate writer.

Many of the film colony people have been under the impression that the Parsons articles circulate in 300 dailies. Laboring under this idea, people have been holding out exclusive stuff for Miss Parsons and sort of slighting Miss Crewe.

A check-up discloses that the Parsons articles appear in about 60 newspapers, including all of the Hearst papers, morning and afternoon. Parson's stuff lands in the afte. noon papers where there is no morning Hearst publication.

The Crewe articles appear in 18 papers, which include 16 Hearst afternoon papers. Kings Features have been making a drive on the Crewe stuff, and it is understood it may be syndicated to some 100 outside papers by Jan. 1.

Most of the papers publishing Parsons articles do not use them in their entirety as sent out by the writer but as a number of paragraph fillers. Sometimes occupying three sticks, while a check-up on the Crewe stuff shows its use generally in its entirety.

Paying for Notice

A former picture star, in his day one of the biggest, and now in vaudeville, gave Variety's Chicago office an order for an advertisement costing $110.

On the surface of the order, inserted in lead pencil, is this:

"Payable if review is favorable."

PAR-MIRROR CONTEST FOR COLORED BEAUTIES

Harlem Gals Will Get Film Contracts for Christie's O.R. Cohen Series—Details Unse

Negotiations are under way between the New York "Daily Mirror" and Paramount for a contest for colored beauties in Harlem by means of a theatre, dance hall or night club hookup. Winners are to appear in the Christie series of pictures dealing with Negro life based on stories by Octavus Roy Cohen.

Plans are not fully completed, as no confirmation has yet been received from the Christie studios on the Coast by either the local Paramount or "Mirror" offices.

Length of contracts for the prize winners, salary and nature of the roles to be allotted the various grades of participants have not been definitely decided on pending the final okay.

Laemmle Returns West; Ft. Lee Property Set

After effecting several important executive changes in the home office Carl Laemmle returned to Hollywood Sunday. The impression prevails in New York he will be absent but a few weeks when a number of smaller let-outs in various departments, including sales publicity and auditing, will be arranged.

Laemmle left with an understanding his Fort Lee property will not be converted into sound studios. It will continue to house the U laboratory. There is no chance of its being placed on the market.

Prior to the U president's departure it was learned that although Universal City now has completed work on sound studios, Western Electric has been so slow in shipping equipment in piecemeal style that Universal does not expect to be able to sound its own pictures before New Year's.

War Dep't's Aid

Los Angeles, Oct. 30.

The United States Army is ready to co-operate with picture producers any time in making war pictures that are a credit to both the service and the picture industry.

This was made clear by Major General Charles P. Summerall, commander of the First Division who visited the picture capitol in connection with the war veterans convention of the First Division held here last week.

Lot "Locations"

Los Angeles, Oct. 30.

As a result of dodged expensive location trips, the Universal lot was landloard to five outside production companies last week.

United Artists has several acres devoted to an alpine scene, matching stuff taken in Canada. Other companies represented within one week were Warners, Pathe, Ken Maynard-First National and Sparta, latter new independent.

Hitch Over Split

Lewis J. Selznick, Morris Safier and a syndicate of picture men have another talking device called Picture-Tone. A hitch has developed among the partners. They are debating how the profits shall be divided. Until the ratio of the divvy is settled, nothing is being done.

Boylan's Sound Room

Los Angeles, Oct. 30.

Fox studios are building a private sound projection room for the personal use of Malcolm S. Boylan, editorial supervisor.

This will be one of the first miniature projection rooms to be wired on the coast.

Bill Hart's Disks

William S. Hart has been in New York for about 10 days splitting his time between business offices and Camden, N. J.

The jaunt across the Hudson was to record cowboy poems on four disks for Victor. Whether these will be released back to back has not been decided.

Hart returns to the Coast early this week and will mull over a talking picture proposition on the way. He is a former legit actor.

TELLEGEN DIVORCE ACTION

Los Angeles, Oct. 30.

Mrs. Lou Tellegen, in her divorce complaint, states that she has suspected the actor of consorting with various women since 1926 and that his conduct made it necessary for her to leave him on March 20, 1927.

The Tellegens were married in 1923 and have one child, Rex, now four years old. Mrs. Tellegen, charging cruelty, says there is no community property.

COLLIER MAKES TALKER

William Collier is going to the coast to direct a talker version of "A Pair of Sixes" a farce in which he starred some years ago. Johnny Hines will feature. The production will be made by Charles Burr, released through First National.

JEFF McCARTHY IN TOWN

J. J. McCarthy, head of all sound production for Fox, arrived in New York Monday and will remain a week or ten days before returning to the Coast.

McCarthy is east to look over possible talker material and drop a vote in the box next Tuesday.

LeBarron's Eye Strained

Los Angeles, Oct. 30.

Due to eye strain William LeBaron has developed a condition in one optic requiring constant medical and some minor surgical attention.

Madge Bellamy Very Ill

Los Angeles, Oct. 30.

Madge Bellamy is threatened with pneumonia at her home in Santa Monica.

PUBLIX'S DISCOVERIES

Dailey's School for Chumps Again Under Investigation; Taking Suckers, Old or Young

Los Angeles, Oct. 30.

State and county authorities are again on the trail of U. M. Dailey's Cinema Schools, Inc. At the present time the state corporation department and the district attorney's office, through Deputy District Attorney Donald MacKay are investigating the entire corporate structure of the Dailey enterprise. They say it still continues to milk hundreds of sucker aspirants for film fame of any sum that they will give up, usually from $180 to $250, for a "course" of 36 lessons in how to become a film star.

In recent weeks a new series of complaints by students has been lodged with the district attorney's office. These complainants have been informed that there is little hope to recover any of the cash they shelled out. The astounding new contract which the Cinema Schools has concocted and which the students sign, mostly, it is said, without giving a glance at the contents, gives the school crowd practically complete immunity from action by the students, regardless of how they are treated by the school.

The angle from which the authorities believe they have the greatest chance to reach Dailey is on the sale of stock. Cinema School was granted a permit to sell stock. Officialdom is making a thorough probe concerning the authenticity and reliability of the documents on the basis of which the permit was granted.

It was a number of the stock transactions rather than the complaints of students which started the new probe, although the increasing array of student complaints has led the authorities to push their investigations.

The complaints are almost identical in their tales of woe. The students aver that they saw some representative of the company, who ushered them 1 to the sanctum one at a time, with no witnesses present, while the school representative dilated upon the screen possibilities of the prospect.

All claim they were promised quick results, a sure job, with leading parts a certainty and stardom just around the corner. While they were still hazily visualizing the glories to come, the school representative read, or purported to read the prospect the school's contract then pushed it across the desk and said, "Sign here."

One-sided Contract

Not until they had visited the school a few times as students and passed through a few of the mummeries that are called "instruction" did they decide to read the contract thoroughly, to discover the school promised—in writing—nothing, and could even cut off their high priced instruction at any moment, without redress for any reason the school decided was "for cause." At the bottom, in bright red ink, is the additional proviso "No verbal agreements or promises will be recognized."

Cinema Schools rents its studio for use, usually by "quickies," and with the rent of the studio goes the use of the students as extras. When the student, elated at work at last, tries to collect for the work, he or she is again referred to the contract, which provides that "all productions made by individual producers in the school's studio in which I appear or participate will be for my practical experience only, and without compensation, during the course of my training."

The school trades in heavily on the name of John E. Ince, the plant's name having been changed to the "John E. Ince Studios." Ince's name is also used conspicuously in the school's ads, which have recently produced a copious new crop of "students" by alluding to talking pictures and their possibilities.

At 70.

The school is cosmopolitan in picking its victims and almost invariably tries the stock sale racket in addition. One of its complaining victims is an elderly woman, near her 70's, who makes her living scrubbing offices and sewing. She gave up $255.

Another was a man, 65, who invested $1,500; another, a middle-aged woman, who was told she would be the successor to Mary Carr. Another $255.

In the detective bureau's office is the transcript of an alleged phone conversation between Dailey and a man who was publishing articles antagonistic to the school. In it, Dailey is alleged to have wound up with the assertion that he beat the other man with money, because "I can always raise plenty of it from the suckers."

Dumb Dora Star

Los Angeles, Oct. 30.

Wishing to improve a fair box office picture, one of the leading producers injected a couple of theme songs. These were added in New York with some one singing for the star who couldn't sing if she had to.

After the picture was released, fans started to write the star letters expressing appreciation for her voice. The actress didn't know what it was all about until she inquired and was told that when seeing the picture, she will hear herself sing two songs. The dumbbell can't see how that could be possible.

She still believes it's a gag.

Before going into pictures the young woman was a steno and script clerk.

Insists on Stage Work With Little Rehearsal

Los Angeles, Oct. 30.

Patsy Ruth Miller, under contract to make a series of pictures for Tiffany-Stahl, wanted some stage experience, so she accepted the leading femme part in "The Nightstick," Henry Duffy's next production to go into the President here, Nov. 4.

When the time came to rehearse for the stage piece, Miss Miller was in the midst of making "The Girl Who Came Back" for T-S and was not permitted to attend all the drama rehearsals.

Determined not to miss her first chance to appear on the legit stage, Miss Miller declared she will open at the President with the few rehearsals had.

Cameron Prudhomme, Stanley Taylor, George Leffingwell, Helen Keers, Mike Donlon and Elmer Ballard are in the cast of "Nightstick."

Women-Made Film

Washington, Oct. 30.

First film to be entirely produced by women is now ready for distribution in Switzerland, reports George Canty to the Department of Commerce.

It is a 6,000 meters agricultural film produced with funds secured by public collections.

It is said to be an exceptional scenic of the Swiss mountains.

L. BARRYMORE, DIRECTOR

Los Angeles, Oct. 30.

M-G-M has assigned Lionel Barrymore to direct "Confession," one of its first short sound subjects. Cast includes Robert Ames, Carroll Nye, Yvonne Starr and Christine Yves.

Barrymore is on contract with M-G-M as a player.

SWIVEL CHAIR TECHNIQUE OUT

Sam Katz Decides Chain Should Not Be Operated from New York—More Leeway for House Managers—Operation Made More Intimate Through Key City Centres

MODIFIED SERVICE

Sam Katz made a swinging circle of the entire Publix chain, returning to New York last week to inform his confreres at the Publix headquarters that the operation of a large theatre circuit from a swivel chair is all wrong.

Katz, president of Publix, is said to have frankly expressed himself when calling his staff to give his observations en route. The pres. did not hold out himself from blame and he did not blame anyone else. In summary, his talk said that the rubber stamp system of running Publix theatres is through.

Katz' main angle of information, from the story, was the house manager. More leeway will be given Publix resident men, it is reported. They will be put on their mettle and allowed to exhibit their showmanship, if any. From Katz' remarks it could be adduced he believed a system should be devised to urge and encourage the local man to show something.

In this connection Katz is said to have picked up ideas on billing and advertising that may be placed into effect, also on salaries and the type of man to assume charge of a large deluxe Publix theatre.

Another point Katz appeared to think important is a centralized manner of operating Publix theatres from key city centers rather than the Paramount building in New York. Publix has houses in about every key city. It could act as the hub for the district radius.

Service Muffler

Another muffler Katz will order, from account, is the high-hat service situation installed by him in Publix houses. It may mean a change in the military uniform and tactics ordered adopted by house staffs, particularly ushers. The servility has been overdone, it is said, in many Publix houses. Katz' conclusion is that to make house service pleasing and uniform, the staffs should place themselves on a par with the audiences.

Katz is said to have admitted he has displayed some obstinacy in the past on any proposed change in Publix theatre operation, preferring to give the current mode a full test. While there have been no decreased grosses through the present Publix style of operation, the Katz idea seems to be that there is the opportuity for an increase, with more authority granted locally and less rubber stamped instructions from New York.

Accent Costs Role

Los Angeles, Oct. 30.

After six weeks' work in making "Old Arizona" for Fox, it was discovered Maria Alba, Spanish, could not get her lines across without broken English. She was replaced by Dorothy Burgess of the local "Squall" stage show.

Noah Beery After Dark

Los Angeles, Oct. 30.

Noah Beery, called back for the talking and sound sequences of "The Godless Girl," walked off when kept too late one night. He refused to participate after dark.

A number of sequences were cut out of the picture.

Kennedy Laughs Off Retirement Report—Going to Coast, RCA-ing

In a two-minute interview Joseph P. Kennedy laughed off reports of his retirement from pictures or continuing with films and working up his own unit with United Artists.

No, he declared; He hasn't signed up John Gilbert nor did he get Pola Negri's signature while in Europe.

About Pathe? Well, Mr. Kennedy's contract with that company is not up until February. If they ditch it, the execution will thus have to be set for some time after St. Patrick's Day.

Just before the next reporter came in, Kennedy had time to knock another rumor in the head. No, he is not grabbing a liner for a return trip to Europe. He was in Boston Monday and before the end of this week will be RCA-ing on a train for Hollywood; not to take care of personal business, but to get a line-up of things under the new regime.

The new regime Kennedy referred to is Radio-Keith-Orpheum. He added that Variety's story of last week that David Sarnoff and himself will direct that new combination remains the correct version.

Bootblacks' Chance

Los Angeles, Oct. 30.

Studio bootblacks are at last commanding recognition for their talent as potential screen actors. This is made possible by the present vogue of negro pictures.

Five shiners from as many different studios have already been requested to give up the lowly brush and rags to appear before the camera, which they claim is less laborious and more certain in remuneration.

PRODUCERS OF INDUSTRIALS FOR POOL

Nine Co.s Represented in Wash.—Involves $2,000,000—Educationals, Too

Washington, Oct. 30.

Makers of industrial and educational films are to merge into one company. Representatives of close to a dozen of the larger companies met here yesterday (Monday) at the Mayflower hotel to set details. Actual merger will take place when papers are drawn up creating the one company. Deal involves over $2,000,000.

Those here for the conference were W. A. Luey, Worcester Film Corp.; Robert K. McCurdy, McCurdy Films E. F. Howe, National Film Publishing Corp.; R. H. Ray, Ray-Bell Film, Inc.; Irving R. Rehm, Atlas Educational Film Co.; Maurice J. Caplan and A. B. Jewett, Metropolitan Motion Picture Co.; A. Harrison, Jr., Harcol Motion Picture Industries, Inc.; George Lane and F. G. Goldman, Carpenter-Goldman Laboratories, Inc., and Francis Lawton, Jr., General Business Films, Inc.

Several of the far west companies are to be asked to come in.

Eva Von Bern Going Home; Talkers Did It

Los Angeles, Oct. 30.

Eva Von Bern, imported from Austria by Irving Thalberg, returns next week to her native land. She appeared in one picture "The Mask of the Devil" with John Gilbert. Studio officials told the young woman they had no further pictures for her, as all of the M-G-M pictures would be talkers. They informed her if she became proficient in English they will again give her a chance.

BIDDING FOR KING

With his talker agreement with Universal unsigned, there is a possibility Dennis King may drop negotiations with that company and sign with Paramount.

Both companies have been bidding for King, U having landed him first on a tentative contract.

ACADEMY RE-ELECTIONS

Los Angeles, Oct. 30.

Academy of Motion Picture Arts and sciences re-elected Douglas Fairbanks president; Frank Woods, secretary, and M. C. Levee, treasurer.

William C. DeMille succeeds Fred Niblo as vice-president.

Gotham's Talkers Line Up for Next Season

Gotham will attempt the production of the first feature length outdoor talker on Bristolphone according to a statement emanating from Charles Rogers, new president of the Gotham and Ascher, Small and Rogers interests.

Rogers now intends 20 feature length talking pictures for next season, in addition to 54 talking shorts, among them to be a western produced outdoors, it is claimed.

According to the schedule Gotham and Ascher, Small and Rogers will produce approximately 44 pictures while five or six producers unaffiliated with the major producing companies, or not under contract, will be licensed to produce the balance of about 10 talkers which will be released through Gotham.

Under the arrangement with Bristolphone Rogers has the right to license other producers to use the equipment for production purposes, this arrangement differing from that between Western Electric and the producers using Movietone, where W. E. has retained the right to issue the license.

2 Sets of Actors For Talking Film

Los Angeles, Oct. 30.

In addition to the cast of players hired for the silent version of "Leatherneck," now being produced by Pathe, it was necessary to cast a separate group for the dialog sequences.

Added players are Joseph Gerard, Philo McCullough, Lee Shumway and Lloyd Whytlock.

McCollom Flies Plane

Chicago, Oct. 30.

A. B. McCollom, owner of theatres in central Illinois, flew from Hoopston, in his own plane.

He made it in 67 minutes, 110 miles.

SERIAL STARS AGAIN

Los Angeles, Oct. 30.

Sheldon Lewis and Creighton Hale, former serial stars, were reunited when First National signed them for the old-time serial hokum to be used in "Seven Footprints to Satan."

SAM SPRING'S LAW

Los Angeles, Oct. 30.

Sam Spring, former First National exec, has arrived out here.

Understood he will set up a private law practice in the film colony.

British Film Field

By Frank Tilley

London, Oct. 19.

This week has seen the opening of the season in which some of the 67 British films made since the Quota began are released.

Five go out at once. The most pretentious and expensive is "A Little Bit of Fluff," with Sid Chaplin and Betty Balfour. Called some other title in America, and reviewed in New York as not being so much. It is the best of the five, all the same, though "Quinneys" should have been. As it is, it is a nice, quiet, clean picture, and that's all. Though that's a lot.

"Huntingtower," the first Lauder film and a Paramount release, is not making any stir at the box office. Of the remaining two, "Confetti," directed by Graham Cutts for First National, and "Land of Hope and Glory," made by Harley Knoles—the latter is the worst. The Cutts film is pretty bad, but the "Hope and Glory" thing—well, if it does represent the British Empire, no wonder the sun never sets on it.

Hi-Hat Stuff

A. E. Bundy's studios at Welwyn—British Instructional—are getting ritzy. It's all on account of this Anthony Asquith complex. They have the Honourable Ian Campbell-Gray as art director, and Frank Wells, son of H. G., Beaufoy Milton and Alam Campbell, two youths just down from Oxford, are concerned with the young Asquith in direction.

Bundy, not satisfied with being managing director of this company and of Pro Patria Films, its releasing subsidiary, has taken a jump into story writing, with a yarn called "Introspection," now in production.

Musicians' Trouble

This same man owns theatres. Recently he rebuilt the West Ealing Kinema, and opened it this week with the aid of Jack Buchanan. But the musicians' union had a grouch. Said non-union orchestra was being employed. Tried to get the band to walk out. Couldn't. Then brought along a band of their own some sandwich men and paraded the sidewalk, trying to stop folk from going in.

The union says it opened negotia-

(Continued on page 58)

B. I. Stock Jumps Up On Am. Releasing Report

London, Oct. 30.

Reported deals for American releasing negotiations sent the stock of British Instructional from $2.25 to $3.25.

Alfred Bundy, head of British Instructional, refuses to say anything but it is believed Fox is on the other end of an impending deal.

Paris Film Shows

Paris, Oct. 30.

Current picture shows at the main cinemas are as follows:

Paramount, "Chicago."

Gaumont Palace, "Ben Hur."

Madeleine, "Garden of Allah."

Max Linder theatre, "Steamboat Bill."

Electric Palace, "Garden of Eden."

30% SETTLEMENT

Washington, Oct. 30.

Internationale Film A. G., of Germany, in financial difficulties for some time, is arranging to settle on a 30 percent basis, reports George Canty.

Trouble is said to be traced to inability to market last several pictures.

MISS WONG'S CONTRACT

London, Oct. 30.

Anna May Wong, Chinese film actress, his signed an 18 months' contract to make four pictures for British International.

Features will be directed by Richard Eichberg, German, with a contingent release in Germany through the Sudfilm company.

Austrian Combine

Washington, Oct. 30.

Hungarian Filmfund and the Film-Industrie A. G. (Fiag) of Austria have combined, reported to the Dep't of Commerce.

Report states the get-together is a valuable one for both producing companies.

Ireland's Producer

Washington, Oct. 30.

Ireland is to have its own producing company reports George Canty to the Department of Commerce.

Associated Irish Films (Ltd.) is the corporate name, with studios in Northern Ireland and a capital of $125,000.

Without giving the name Canty adds that an Irish producer who has made pictures both in Hollywood and Berlin is interested in the project.

Chinese Operators Ask for Percentage Of Gross; Walk Out

Washington, Oct. 30.

China with all its other troubles now has a strike in Canton of all picture operators. The walk out has been in existence for several weeks reports Douglas Jenkins, American Consul General, to the Department of Commerce.

Among the demands was that the employees get a percentage cut of the gross. Theatre owners said this was unreasonable.

Bureau of Civil Affairs is endeavoring to straighten out the matter. Meanwhile the Canton public is reported with no amusements and the striking employees as occupying the theatres as living quarters and claiming they are still on the payroll.

Using Old Newsreels In Rusian Mades

Moscow, Oct. 10.

Digging up old newsreels from the Czarist and Kerensky archives and inserting these ancient films into new Soviet productions is the most recent idea of some Moscow and Kieff directors.

Esther Shub, the first woman director of Soviet Russia, has found in the archives a few hundred metres of film recording Moscow street scenes of 1906-1910, Tolstoy's and Czar's doings of the same period, and of Tolstoy's funeral in 1910. Adding them to scenes she had directed on the grounds of Tolstoy's former estate recently, and "Russia of Nicholas II and Tolstoy" is the feature resulting. It has been just released and to a huge vogue.

Mogilevsky, of Vufku, the Soviet Ukrainian film company, has made "Pages of an Epoch," a film composed of old newsreels showing Nicholas II, Kerensky, the German troops occupying the Ukraine, and other events of a decade or so back

24 Sound Films a Year; B. I. Contract with B. P.

London, Oct. 30.

Contracts signed yesterday by British Instructional with British Photophone for the construction of sound studios at Welwyn, provide for the production of 24 sound pictures annually for three years.

Studios are to be completed by February.

More Stereoscopy

London, Oct. 30.

Theodore Brown, founder of Kine Weekly, claims to have discovered perfect stereoscopy. American and European patents have been taken out and a public stock issue will be jointly floated by several producing companies by the end of November.

New device calls for a camera attachment costing $500. Films may be shown through any conventional type of projector.

Buys Vienna Studios

London, Oct. 30.

Percy Felce, head of the Astra National Company, has bought the Vita studios in Vienna for $1,500,000.

This can be regarded as a further move in the Anglo-European producers' combine.

Four German Sound Co.'s Merge; Known as Tonbild

London, Oct. 30.

Four German sound film systems known as Triergon, Paulsen, Kuchenmeister and Messter have been linked into one unit. A demonstration will be held here shortly by this syndicate, called Tonbild, of which Hans Bohm, of Berlin, is the head.

First three devices had sound tracks on the film while the last named was a disk system. This is believed to be the group trying to acquire 100 theatres in England and to have a capital of $3,000,000.

Gil Boag is reported to have made a bid for Triergon but missed because of the merger.

French Productions

Paris, Oct. 17.

Among the picture productions now under way in France are:

Rene Clair directing "Les Deux Timides" ("The Bashful Pair") for Albatross Sequana. Cast includes Maurice de Feraudy, Pierre Batcheff, Francoise Rosay, Jim Gerald.

Jacques Feyder, also directing for Albatros Sequana, "Les Noveaux Messieurs" ("The New Gentlemen"). Principals are Gaby Morlay, Henry Roussell, Albert Prejean.

Jean Bertin directing "Vocation" for Astor-Films. Rachel Devirys starred.

Jean Epstein directing "Finis Terre" ("The End of the Earth") for his own company. Location trips to the isles of Ouessant, Molene, Bannec, Balanec. No stars, only natives. A French "Stark Love."

Pierre Weill finishing "Gros sur le Coeur" ("Heavy Hearts") for Erka Prodisco. Cast includes Colette Darfeuil, Charles Frank, Claude Talmont, Gilbert Perigneaux.

J. Donatien directing "L'Arpete" ("The Beginner") for Franco-Film at Epinay studios.

M. Gaston finishing at Neuilly "La Maison au Soleil" ("The House in the Sun") for Franco-Film.

Rex Ingram cutting "Three Passions" for Allied Artists, in Nice. Cast includes Alice Terry and Ivan Petrovich, Clare Eames and Stayle Gardner.

Leonce Perret directing "Possessin" for Franco Films. Cast includes Jane Auber, Andre Nox, Francesca Bertini and Pierre de Guingamp.

Louis Mercanton producing "Venus" for United Artists distribution at Franco Film's studios, Nice. Constance Talmadge starred.

M. Machin directing "Betes Comme les Hommes" ("Beasts Like Men"), Nice. Animal court room drama.

"L'Archiduc et la Danseuse" ("The Archduke and the Dancer") produced by Argus Films, distributed by Interfilms.

Marco de Gastyne directing scenes of Jeanne a Domremy, Natan's production of "The Marvelous Life of Joan of Arc."

Maurice Gleize directing at Gaumont (exteriors at Pont-Sainte Maxence) "Tu m'appartiens" ("You Belong to Me") for Romancier Francais et Etrangers.

Burton George, directing "Montparnasse" for Les Exclusivites a Roberts. Cast includes Sanda Milowanoff, Florence Baker, Marc Shane, Arianne Chauvin, Gaby Desfleurs, Lionel Salem, Marion Nasthasio, Jaques Berly, Dmitri Vazoff.

"Sofar" Films cutting "Les Aventures d'Anny" (Annie's Adventures"), first called "Le Premier Baiser" ("The First Kiss"). Features Anny Ondra and Baston Jaquet.

Jean Gourget directing "Un Rayon de Soleil" ("Sunlight") at Gaumont. Cast: Georges Peclet, Mona Goya, N. Rheva, Valliery, Jean Villette.

Jean Dreville directing a new untitled production of Marcel L'Herbier. Deals with studio life.

Albert Guyot directing "L'Eau Coule Sous les Ponts" (Water Runs Under the Bridge"). Mireille Severin, his new wife, is star.

Must Novelize Film Yarns For English Copyright

Los Angeles, Oct. 30.

Under a new English law stories of motion pictures must be novelized and published in book form before they can be copyrighted in England.

Matter was revealed when the New York office of United Artists hurriedly asked the coast for a novelization on "Battle of the Sexes" prior to shipping the print overseas.

U'S ENGLISH SUIT

Sigfried Hartman, chief counsel for Universal, with Claude McGowan, now of Columbia, as an important witness, have left for London to defend an action being brought against the company by the Transatlantic Film Company (English).

Continental Films Forcing Britain Back to Pre-Quota Era; More Worries

London, Oct. 21.

An actuary can prove almost everything by statistics. There's a newspaper war on now in which one paper claims it sells 10,000,000 copies an issue and wants ad rates according. Its rival tells how this 10,000,000 only means around 1,000,000 real buyers because people are buying hundreds and thousands of extra copies to clip competition coupons. Another daily shows how your chances of being killed in a railroad smash are greater if you buy that paper, by claiming they pay more insurance claims than any of the others.

But the feature film statistics since the Quota began seem to prove many things. They show a heavy drop in American features. Perhaps that would not matter so much if it were a case of as much gross coming from fewer pictures. It isn't. Part of the drop has come from the increase in the number of Continental pictures reaching the British market, an outcome of this "Quota to encourage British production."

Figures

Right now the actual percentage of American films, adding together the eight American concerns operating on their own account and the independents absorbing American product, comes only to 60 per cent of the gross total features marketed.

Paramount, Fox, First National, Metro-Goldwyn, PDC, Universal, Warner Bros., and United Artists have handled between them 160 features, their footage totaling 839,315 feet. Independents here, releasing Columbia, FBO, Rayart, and similar product, put out 75 features with a footage of 396,130. So the total footage of American feature film to date is 1,235,445, and represents 235 features.

For a period of six and a half months, with the average yearly output here previously ranging around 600 features, this does not appear bad. But when we get to the British and Continental figures the situation changes around.

For the same length of time 67 British made films of 503,055 feet, and 89 Continental features for a length of 452,302 have been booked. Thus out of a total of 392 featues, America has had only 0 per cent of the market, and on a footage basis is nearer 45 per cent.

To meet the competition of British-made pictures, prices for American films in many cases have been heavily cut. With the ower and lower prices at which they are being offered American and continental product, exhibitors are beginning to stall on high prices for home-made pictures.

These figures on Continental imports show something, and that something does not appear in figures. It even contradicts the figures in part. It is the simple fact this Continental influx more than outweighs the drop in American film, with the result there is actually more stuff than ever on the market coming from other than home production sources. This film flood, with the cutting of direct American prices, is swinging British production almost back to its post-quota state.

One opinion here is that if there were an organized move by the directly-operating American concerns to ship only their best stuff, keep their prices down as low as possible, steer clear of anything too noticeably American in captions and on paper (especially in press books and exploitation), within a year they would have all the percentage there was beyond the bare legal limit called for under the Quota.

Germany's Mantle

Paris, Oct. 30.

Spitzen organization of Germany has come forward with a new plan to limit foreign producers on a basis of the number of pictures they make in toto, and not on the present quota ratio system.

Germany's idea is to throw a mantle of darkness over the film import business. Under the quota method they claim American producers knew too much about their business.

English Phonofilm Tells Exhibs Wiring Open to Everyone

London, Oct. 19.

I. W. Schlesinger's Phonofilm Company has answered the report of the Exhibitors' Association Committee. It says in part they give "the right to every exhibitor installing our equipment to show any talking film upon our apparatus irrespective of its country of origin, and we throw open our patents to the producers of the world, particularly British companies, and are prepared to co-operate in any manner to further the production of talking films. British Talking Pictures (trade name) apparatus will take any films produced under the Western Electric license Movietone granted to the seven big producing units in America."

This is regarded as a direct challenge to the statement already made in America by Charles Bunn about interchangeability, and the next move is due from Western Electric.

The Phonofilm of England is the foreign counterpart of the DeForest Phonofilm over here, with the same Schlesinger heavily interested in the companies on either side of the Atlantic.

FILM TRUCE WITH ITALY

Mussolini Tones Lente Down After U. S. Ambassador Intervenes

Paris, Oct. 30.

A truce is reported between American film interests and Lente, the new Italian film monopoly created by the Fascist government.

Ambassador Fletcher, on behalf of America, called the attention of Mussolini to the radical proposals of Lente officials with the result the dictator is understood to have told Lente to tone down.

The way is now open for American producers to make an adjustment with Italy. Lente's plans practically meant the arbitrary expulsion of American films.

Foreign Theatre Lists

Washington, Oct. 30.

New list of foreign picture houses has been compiled by the Commercial Intelligence Division of the Department of Commerce. Copies may be secured by referring to the titles and file numbers.

They are: Bulgaria (revision), NE-2380-A; Colombia (revision), LA-14380-A; Costa Rica, LA-23380; Denmark, EUR-2380; Dominican Republic (revision), LA-32380-A; Finland (revision), RD-60380-A; Guatemala, LA-24380; Honduras (revision), LA-25380-A; Hungary (revision), EUR-5380; India (revision), FE-21380-A; Latvia (revision), RD-80380-A; Netherlands, Eur-8380; Nicaragua, LA-27380; Paraguay, LA-19380; Peru, LA-20380; Porto Rico, LA-38380; Rumania (revision), NE-1381-A; Salvador (revision), LA-29380-A; Uruguay (revision), LA-21381; Venezuela, CI-1538.

Fogwell's First

London, Oct. 30.

Baroness Fern Adra, American, is playing the lead in Bundy's "Introspection."

This is Reginald Fogwell's first directorial effort. He was formerly a scenarist on the Fox lot.

Exhibs Want Distribs Out Because of Mergers

London, Oct. 30.

Edinburgh, Scotland, branch of the Exhibitors' Association will consider a resolution at the next meeting calling upon the organization to charge the constitution so that distributors with theatres are barred from membership.

John Stirling, exhib of Leith, Scotland, is sponsoring the move partly on the grounds that exhibitors do not get an even break in disputes referred to the Association owing to so many distributors having votes as exhibitors because of recent mergers.

INDIE SOUND TEST NEAR

ANOTHER LINE BY PHOTOPHONE ON INTERCHANGEABILITY

Interchangeability between Western Electric Company's talkers and the R. C. A. Photophone has been definitely established before, but the question of whether or not any outside talkers can use the W. E. or Photophone wiring is still camouflaged behind a smoke-screen of legal phraseology, technicalities and ifs, ands and buts.

The crux of the situation is that the outsiders, i. e., the independent movie talker manufacturer, and the licensees of any of the remaining 15 devices on the market, are subject to the arbitrary ruling of both the W. E. and RCA organizations under a contractural provision that the exhibitor must submit to an official okay and legal approval by the licensing organizations to determine the quality of the subjects.

This provision, according to RCA Photophone, and Electrical Research Products (Western Electric subsidiary) is intended for the purpose of protecting the exhibitor against the exhibition of inferior product.

The alternating proviso, carrying with it a suggestion of unmistakable character, has it that even if ERPI (Electric Research Products, Inc.), or RCA approves of an outside product being introduced on their equipment, it is no guarantee that the independent talker or the talking equipment would be free from legal prosecution on patents' grounds. Such litigation might necessarily make the theatre owner a technical co-defendant in a patent suit for infringement through having knowingly or unknowingly aided and abetted in an alleged conspiracy to infringe, etc.

For, under the heading of "Replacements," in the operating instructions issued by ERPI (called Products for short in the contract), there is a clause, reading:

> "The exhibitor agrees he shall not, without written consent of Products, move, alter, change or modify the equipment, nor add anything thereto, nor take anything therefrom—nor operate, use or employ the equipment in conjunction with any record of sound or with any other device in any way related to the production or reproduction of sound, unless said records, devices other than those made under license from Products, shall have been tested by Products and found by it to operate properly, reliably and efficiently and to reproduce sound with accuracy of quality and adequacy of volume, and approved by the legal counsel of Products as to freedom from infringement patents. It is expressly forbidden to experiment with the equipment of Products —by using records of types not authorized by us, as this might result in a situation constituting default of contract. . . ."

J. E. Otterson, head of ERPI, is out of town as is P. L. Thomson of the organization. Otterson is frankly too busy to further dwell on independent talkers, having dismissed this before with a formal statement that "from time to time there have been a number of competitive equipments announced and advertised and claims have been made for simpler, cheaper and better systems than that of Western Electric. Some companies making such claims have passed out of existence before the echo of their advertising had died down."

Chances

Another W. E. man said that Otterson may say something further on this later on, but the conclusions previously conveyed by Otterson's organization have been that the exhibitor, under the terms of his contract, faces the possibility of cancellation thereof if he exhibits film product not licensed by W. E. and unless passed upon by a representative of W. E.

Both companies are making attempts in their legal smoke-screen to throw back responsibility on the Music Publishers' Protective Association, although it has issued a statement that it will not invoke Clause 3-A in the music interests' contracts both with ERPI and RCA that its licensees were not permitted to reproduce copyrighted music except on apparatus produced by W. E. and RCA Photophone. According to the ruling, any other talking shorts or features, manufactured and produced by others outside of Paramount, M-G-M, First National, Pathe, FBO, Universal, Fox, Hal Roach, United Artists, et al., for example, will not be hindered from being projected over the Western Electric or Photophone equipment, providing, of course, these independent producers have met their copyright royalty obligations to the Music Publishers' Protective Association.

Patent Situation

E. E. Bucher, speaking for RCA Photophone, states that Photophone would not prevent the public reproduction of Photophone-made pictures on apparatus of other manufacturers provided the quality of reproduction was the equivalent of that produced by Photophone apparatus itself. However, the same hitch of conflicting patents pops up as a bugaboo. Even though Photophone may not object to such interchangeability, the patent situation is something else again.

Since RCA Photophone has had recourse to making patents' arrangements with Western Electric, owner of so many valuable basic patents' rights, that is the bugaboo of the business at the moment.

Despite these patents' negotiations between W. E. and RCA, Bucher still insists that Photophone and W. E. are bitter rivals. It was argued by Variety that both have as their fountain-head the all-enveloping American Telephone & Telegraph Co. Bucher just shook his head vigorously.

Splitting Field—No

The theory that W. E. and RCA Photophone might come to some agreement whereby W. E. (or ERPI, its subsidiary) might do all the theatre wiring, and Photophone do the production, was also vigorously denied by Bucher.

The executive vice-president of Photophone recalled to Variety's reporter that the latter had advanced the same premise last July. Variety's reporter recalled to Bucher that it was also in July that he had brought up the possibility of RCA Photophone absorbing the Keith circuit. Bucher had then laughed at the idea, just as now he laughs at the possibility of two such ostensibly bitter rivals as W. E. and Photophone ever getting together on such a friendly understanding and working agreement.

Bucher, in answer to the RCA-Keith question, averred that at the time, of course, way back in July, he had no idea of any RCA-Keith merger possibility, and added just like it's possible right now for Fox-Loew-Keith-Paramount-Warners, etc., etc., all merging into one gigantic entity, but of which he knows nothing at the moment.

120 Records Monthly

To further bring home the point that as far as W.E. wiring exclusive is concerned, and Photophone just doing the producing, the following are 26 Keith-Proctor theatres which will be wired with Photophone projection equipment between Oct. 29 and Dec. 20. After that, the schedule at the rate of 120 a month will be maintained until the market is exhausted. Of course Western Electric also will wire about 25 contracted before Photophone's deal.

The RCA Photophone Keith houses to be wired are the Harris Majestic, Johnstown, Pa., Oct. 29; Proctor's 5th Ave., N. Y., by Dec. 1; Proctor's 125th St., Nov. 18; Coliseum, Dec. 5; Franklin, Nov. 18; Chester, Nov. 28; Madison, Brooklyn, N. Y., Dec. 14; Keith-Albee, Youngstown, O., Nov. 28; Keith-Albee, Akron, O., Dec. 5; Hillstreet, Los Angeles, Dec. 15; Golden Gate,

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WARNERS HAVE CHEAPER DEVICE

Aspects of Interchangeability — Vita Thinks Low Priced Equipment Will Kill Off Competitors—W. E. Stands Pat on $22,000 Installation—Court Ruling on "Quality" Dictum by Xmas, Maybe

BRISTOLPHONE ACTIVE

Interchangeability may be defined by the courts before Christmas. Litigation among several independents and Western Electric to determine the latter company's definition of "equality in quality" will be precipated within the next few weeks when exhibitors in four New York theatres will have installed independent devices and will endeavor to book films with Western Electric sound for reproduction over them.

Warner Brothers, licensees for applying Western sound and reproducing it, have secured the rights for an independent device which is said to be physically interchangeable and which can be installed for $2,500, instead of the $22,000, now top for W. E. equipment. That they will claim this device, hitherto unpublicized and coming from an unknown source, is of a high quality, comparative to their de luxe equipment in quality of reproduction, and is therefore in accord with J. E. Otterson's edict on interchangeability, is heard from a number of responsible sources, including the Warner offices. Announcement of their acquisition will be made within three weeks, it is learned from an official source.

Physically

Bristolphone is physically interchangeable with the Western devices, as the showing in Hagerstown, despite reported flaws in reproduction, proved. That exhibitors will be able to follow Brylawski, who First National said pulled a fast one in booking "Lilac Time" as a silent and playing it with sound in Hagerstown, is another matter.

Charles Rogers and Sam Sax, president and vice-pres. of Gotham-Bristolphone, say that within the month four houses in New York will also be equipped with their device. They expect the fur to fly when their customers attempt to book pictures sounded by Western for reproduction on Bristolphone.

Western Electric calmly reiterates it will concede interchangeability only when a competitor's equipment is capable of presenting its sound on the basis of merit with its own.

Who will decide this matter of equality?

The reply is that conditions will remain the same until "some one is hurt." After that W. E. also admits it will go to the courts for its definition of a word that it refuses today to associate with other talkers.

Western Electric feels that it has the cheapest devices for the quality achieved, that cheaper devices are but pipe dreams which can never be realized.

Therefore it cagily concedes that in its philanthropy and brotherliness, it is not endangering itself to any competition.

No Price Reduction

Western Electric has no intention of reducing its prices. It figures that there are 10,000 theatres which can use its de luxe equipment. About the other theatres, it feels that there are too many, but that for these, the $3,000 for its non-synchronizing device will be the appeasement. This cheapest Western device will carry only sound and music. Dialog will never reach the indies on this apparatus, Western also claims.

(Continued on page 20)

Quick Clean-up for Electrics, Then Open Field, Hays Unit Idea

At the Hays headquarters court action to decide the question of interchangeability of talkers is not considered feasible. From persons long associated with the complications of litigation the belief is expressed that should the courts be depended upon it will not be before the next three or four years that real decision would be reached. In the Producers and Distributors, most members of which are tied up with Western Electric and a few with RCA, the observation is made that there will eventually be interchangeability, and sooner if things take their normal course rather than a resort to the courts.

The line of reasoning is that the electric companies have spent big money and a decade to get where they are. Naturally, Haysites argue, they want to get back the dough originally emptied into their investment. And this, they think, can be accomplished by wiring 1,000 of the biggest houses in the country and handling the strings for a comparatively short time.

Western especially has already come close to getting back all of the gravy it spilled and the headquarters sees an easier attitude toward competitors not so far distant.

"Radio Trust" and Amusement Field

Washington, Oct. 30.

According to the Trade Unionist, labor organ here, "The radio trust now holds the amusement field."

That is the manner in which the Radio-Keith-Orpheum combination was reported.

Interchangeability Confusion

Regardless of statements or announcements, newspaper stories or trade paper advertisements, nothing has been made plain on inchangeability by or on behalf of Western Electric, or any other wiring equipment concern or sound producer.

It is rather peculiar that three trade papers each placed a different construction upon the very vague statement issued last week by J. E. Otterson, president of Electrical Research Products, Inc. (W. E. sub.)

Mr. Otterson said nothing really pertinent to interchangeability of equipment or the sound product of W. E. licensees.

An equipment maker seeking to sell its device to exhibitors, other than W. E., should be prepared to furnish that exhib with a guarantee of interchangeability over W. E. wires. If a firm can not, and it can not, then the exhibitor or the theatre owner is taking his own chances.

Court

Whether Western Electric is thinking of court actions in case of its outward refusal to permit its wires or licensed sound product to be employed to run other product or wires is, of course, unknown. It is also unknown how W. E. feels about the subject of Federal scrutiny in a matter of this nature, but the fact does remain (common knowledge to all of the trade) that Western Electric first put forth the wire equipment and issued the license to Warner Brothers under and through which "The Jazz Singer" went upon the wired screens.

Phonofilm

Previously, that same W. E. equipment and license had been used for Warners' talking shorts. At that time the other but inactive talking process on the picture market was DeForest Phonofilm. It made a few talking shorts, sparsely exhibited, and died away. Next came Fox, under a W. E. license, as a producer. Then "The Jazz Singer" and the deluge.

There is no producer, distributor or exhibitor of silent pictures who ever, during the long reign of silents, permitted or gave its product to organization or experience to another and a competitor to undersell or make use of at the other's profit without a profit to the creator.

Followers Up

Why should Western Electric or any other originator or creator not only in the film trade but any business give away or permit anything of theirs to be used or sold without proper profit accruing to them as the patentee, manufacturer or creator?

R. C. A. Photophone

That being so, as is likely on the business and commonsense view, it's most improbable that Western Electric will stand for any of the many followers of it in the wire and sound field to walk in without even taking off their hats or saying Howdy in a theatre wired by W. E. The probable exception is R. C. A. Photophone, the latter maybe through close affiliation in a paternal way with W. E.

But even so, unless W. E. announces interchangeability for Photophone or Photophone announces it without contradiction by W. E., then any exhib negotiating with Photophone should also ask Photophone for a guarantee for W. E. equipment and its licensed product, in the freedom of sending the W. E. licensed product over Photophone wiring or the use of Photophone sounded pictures in W. E. wired houses.

Exhibitor's Protection

The exhibitors are entitled to some protection in this affair. The electrics are lately in the picture market and are now running it under a license. The electrics have entered an industry built up long before they noticed it, and by people who remain in it.

These people, particularly the independent exhibitor, and especially with Western Electric, seemingly much more concerned for the welfare of the chains than the indie who needs wiring to live, are entitled to something from these electric people.

If the electrics believe they can manipulate the picture business through licenses at this so early date—for them—they are apt to encounter many actions in retaliation. Indie exhibs are not going to be put out of business by chains that Western Electric has apparently favored through first equipping, without solid protest.

Plea for Frankness

Charles Bonn, for W. E., stated some weeks ago that W. E. will scan every device as it arises for a possible infringement. That was a frank and pointed statement. Mr. Otterson would have done better to have rested upon it than to confuse the field.

This situation should be clarified, and at once, by W. E., to prevent exhibitors from contracting for wired equipment from others that W. E. knows will not be allowed in use for W. E. licensed product, unless it is compelled to permit that use.

'Show People' Does $50,000, Chicago; Grange, Ash and Bancroft, $44,000

Chicago, Oct. 30.
Weather: Cool, Unsettled

"Singing Fool," which easily led the Loop during its first two weeks at McVicker's, retained the lead in its third week by a bare $1,000, the Chicago jumping to $50,000 with "Show People." Jolson's film is in a 2,200-seat house. Chicago has 4,400 chairs.

Sensational drawing power of "Fool" is graphically illustrated by the fact that it is still $5,000 above the old house record after three weeks.

First week of "The Woman Disputed" at United Artists was good at $27,100 and looks able to hold three weeks.

Oriental had a star trio of names on the bill—Paul Ash and Red Grange on stage and George Bancroft in "Docks of New York" on screen—and took a few steps upward to $44,000. Hard to guess just how much of it Grange drew, but apparently he was responsible for some. Scandal story breaking in the dailies, with Grange charged with being the father of a daughter born to a former checkroom girl, didn't help any.

Lou Tellegen in person on the State-Lake vaude bill was responsible for a few shekels, week's gross hitting around $23,000. "Man Who Laughs" had a mild three weeks in the Roosevelt, blowing with a final $13,000 gross.

Estimates for Last Week

Chicago (Publix)—"Show People" (M-G-M). Sound and "Pow Wow" Publix unit (4,400 50-75). Heavy additional exploitation for this film rewarded with $5,000 jump in gross over previous week quality to back the ads; $50,000.

McVicker's (Publix) — "Singing Fool" (W. B.); sound (2,200; 50-75). Still Loop's big stuff, getting the same gross as opening week $51,000 1st week, $53,000 2nd, and $51,000 third.

Monroe (Fox)—"Sunrise" (Fox); sound (970; 50). Two weeks for second Loop showing, going out to $4,300; first week good at $5,600.

Oriental (Publix) — "Docks of New York" (Par.), sound, and "Come On, Red," Publix unit (3,200; 50-75). Red Grange and Paul Ash on stage, with Bancroft on screen, brought $44,000; strong figure.

Orpheum (Warner) — "Land of Silver Fox" (W. B.), sound (760; 50). Rin Tin Tin's first barker did well in two-week stay, opening to $11,000 and leaving with $8,100.

Roosevelt (Publix) — "Man Who Laughs" (U), sound (1,700; 50-75). Mild three-week showing; close with $13,000; started pretty good, $20,000.

State-Lake (Keith) — "Take Me Home" (Par.) and vaude (2,200; 50-75). Bebe Daniels film and Lou Tellegen in vaude helped to $23,000.

United Artists (U. A.)—"Woman Disputed" (U. A.) (1,702; 50-75). Effective start with $27,100; worth three weeks on that showing.

Warfield $15,000 Ahead Of Granada Last Week

(Drawing Pop., 750,000)
(Weather: Seasonal)

San Francisco, Oct. 30.

Grosses spotty last week. Two of the Market street houses only had heavy intakes. Warfield had little trouble topping the town, leading the Granada by over $15,000.

"Wedding March" at the California clicked handily opening week.

"Wings," in second week at St. Francis, did as well as expected.

Embassy had an ordinary Vitaphone feature, "The Midnight Taxi," for one week only, but got away to a flying start midweek with a special midnight premiere of "Singing Fool"; $2.50 top opening, with a capacity house.

Estimates for Last Week

Warfield (Loew-W.C.) "Show People" (M-G-M) and Fanchon and Marco Idea (2,672; 50-65-90). Rated as one of best entertainments in months. Feature gave satisfaction and stage show, with Rube Wolf as m.c., jumped gross to $34,000.

California (Publix-W.C.) "Wedding March" (Par) (2,200; 65-90). Figured for two or three weeks at most. First week around $24,000, considered very good.

Granada (Publix-W.C.) "Water Hole" (Par) (2,785; 50-65-$1). Can't seem to keep out of red. Occasional good week, and then back again. Last week, $19,000. Bad.

Embassy (Wagnon) "Midnight Taxi" and Vita (W.B.) (1,367; 50-65-90). $11,000 highly satisfactory for this ordinary Vita feature. "Singing Fool" current and figured for long stay.

St. Francis (Publix-W.C.) "Wings" (Par) (1,375; 35-50-65-90). Makes about dozen weeks in town for this air feature. Recently had four healthy weeks at California. Off about grand last week to $9,000. One more week to go.

HAGEN AND STAGE SHOW $13,400 IN TORONTO

5 First Runs Over $60,000—Chaney's $15,000 in Front—"Scarlet Lady," $12,900

Toronto, Oct. 30.
(Drawing population, 700,000)
Weather: Cool and Wet

Another week with the five main stem houses at better than $60,000. Loew's is out front with about $15,000 for "While the City Sleeps." Film ran silent here but the Chaney name drew.

Over at Jerry Shea's Hipp they did better than $13,000 with Walter Hagen in "Green Grass Widows." Golf champ was looked on as no wow before the Kleigs, but the dailies took a tolerant view of the picture and voted Olsen and Johnson raves for their stage work.

Pantages has been improving last few weeks and took $12,900 with "The Scarlet Lady." Title was a help and lobby display smart.

"Battle of the Sexes" raised no talk one way or the other. Looked on here as routine stuff and probably spoiled by Ontario censors, who always find plenty of poison where Phyllis Haver is concerned. Went for a normal total of $11,600 at the Uptown.

House goes sound next week.

Tom Daley changed his mind on "Street Angel." First synchronized picture shown here chipped in 10 grand on its fourth week and picture was held for a fifth. Policy is to change weekly at Uptown but keep Tivoli for run stuff. With plenty of sound stuff to choose from and no one else in competition, Daley is sitting pretty.

Neighborhoods again had big week.

Estimates for Last Week

Loew's (2,300; 30-60) "While City Sleeps" (M-G). Opened with rush on Chaney name and only had one bad afternoon; led town at $15,000.

Hippodrome (FP) (2,600; 30-60) "Green Grass Widows" (FBO). Walter Hagen made more of his screen job than many celebs do, but Olsen and Johnson, on stage, real cause of good biz; $13,400.

Pantages (FP) (3,400; 30-60) "The Scarlet Lady" (Col.). Had a couple of bad afternoons but rolled in best biz of month, $12,900.

Uptown (3,000; 30-60) "Battle of Sexes" (UA). Stage show good and biz fair; $11,600.

Tivoli (FP) (1,400; 30-60) "Street Angel" Movietone (Fox). Fourth week of first local sound picture better than expected, $10,000; held over.

CHARITY DRIVE HURTS K. C.—POLITICS, TOO

$27,000 for "Fool's" 2d Wk.—Midland, $13,000—Town Giving in to Sound

Kansas City, Oct. 30.
(Drawing Population, 700,000)

The town's annual charity drive, to raise over a million dollars, was held last week. As usual, it cut deeply into the amusements.

Town has gone wild on talkers. Pantages is now the only first run without sound. Isis, one of the big residentials, is being wired and will soon be in line with the Madrid and Plaza.

"Singing Fool" continued to draw 'em into the Newman, and the reviewers wrote second raves for the feature.

In addition to the charity drive, politics entered into the alibi column last week.

Estimates for Last Week

Loew's Midland—"Battle of Sexes" (4,000; 25-35-50) — Announced as United Artists' first sound picture and good entertainment. Two Vita shorts, M-G-M and Fox Movietone news, with Leib's orchestra; $13,000.

Mainstreet — "Captain Swagger" (25-35-50-60)—Fair program picture. Vaude also; $17,000.

Newman — "Singing Fool" (1,980; 40-60) (2d week). Quite satisfactory; $27,000.

Royal — "Wedding March" (890; 35-50). First picture in newly opened house. Critics decided picture "draggy and braggy"; $4,500.

Pantages—"Powers of Sea" (2,200; 25-35-50). Picture part of excellent vaude bill; $12,200.

Globe struggled along with 2d week of "Mother Knows Best," and Uptown, only suburban first run, offered "Runaway Girls" and clever stage show.

The Board of Trade for German-American Commerce Reception and Dinner
in honor of
Commodore Dr. HUGO ECKENER
and the officers of the airship
"Graf Zeppelin"
October Seventeenth
Hotel Astor
MEYER DAVIS' MUSIC

'WINGS,' $26,000, BALTO: $22,500 FOR CHANEY

Town Booms—Air Film Moves to Valencia from Stanley—Sunday Midnite Shows

Baltimore, Oct. 30.
(Drawing Pop., 925,000)
Weather: Fine

Transferring of "Wings" from the Stanley to the Valencia for the continuance of its local run led to the rumor that the onetime deluxe upstairs house had been definitely pushed back into the second run field. According to H. P. Kingsmore, managing director, for Loew here, this is not the case. Success of "Wings" justified it being retained downtown at a first run rather than shooting it uptown to the Parkway, Loew's local follow-up site.

Sunday midnight shows are being revived. "Mother Machree," at the New, and "Nightbird" at the New Garden, both had these milkman matinees. The Stanley gave a highly successful midnight show of "Wings" last Sunday and will continue, but on super-feature shows only.

Business was up again last week. Favorable weather plus outstanding attractions the reason. "Singing Fool" continued big on its third week at the Met, but outstanding was "Wings" at the Stanley where it all but equalled the house record. Century also got back into stride with "While the City Sleeps." "Air Circus," holding over at the New, ran into the "Wings" opposition and was withdrawn Friday in favor of a Saturday opening of "Mother Machree." Valencia picked up slightly with "Brotherly Love," and "Wedding March" surprised by doing better at the uptown Parkway than at its downtown stand. The combo New Garden reports business steadily climbing.

Estimates for Last Week

Century (Loew) "While the City Sleeps" (M-G) (3,200; 25-60). Back in stride; Chaney a favorite and picture liked; Ted Claire's m. c'ing also a patron getter; intake at least two and a half grand over previous week; $22,500.

Stanley (Loew, Stanley-Crandall) "Wings" wired (Par) (3,600; 25-60). Great draw, topping the town; Sunday midnight show opening the engagement played to $2,620; advertising included remarkable replica of an airplane on theatre marquee, plus high power lights concealed on roof and projected into sky; reported visible great distance from town and good drawing population stunt; close to record with $26,000.

New (Whitehursts) "Air Circus" wired (Fox) (1,800; 25-50). Took nose dive second week with opposition of "Wings"; about mid-week it was decided to pull the show Friday night and give "Mother Machree" (Fox) the advantage of a Saturday debut; "Circus" perhaps topped $6,000 on five days.

Valencia (Loew-U. A.) "Brotherly Love" wired (M-G). Picked up slightly with the Dane-Arthur team as magnet; still running below par, however; "Wings" in Monday for two weeks and counted to boost b.o.; last week about $3,500.

New Garden (Schanbergers) "Red Lips" and K-O vaude (3,200; 25-50). Picture pleased but unit show, Billy Watson heading, counted for the draw; over $13,000.

Parkway (Loew-U A) "The Wedding March" wired (Par) (1,000; 15-35). Liked better uptown than down; house better situated for class draw and can subsist largely on type audience; about $3,800, good.

Downtown L. A. Houses Fell 'Way Off; 'Fool' Again Ahead; 'Woman,' $21,400

PORTLAND IN HIGH; 5 HOUSES NEAR $11,000

Some Over, Some Under—Blue Mouse, $4,000—'Fool,' Second Week, $19,000

Portland, Ore., Oct. 30.
(Drawing Pop., 310,000)

Portland's grosses continue to show steady weekly rise since the opening of new houses here recently. Talk of the town being overseated is disputed by box-office returns, now running at $80,000 to $90,000 a week downtown.

New Dufwin had a big second week with Leo Carrillo and Duffy Players in "The Bad Man." Music Box is doing great, with "Singing Fool" held over. United Artists doing well and West Coast theatres still hold their own. Three former houses all opened within the past month. Closing of Universal's Columbia was inconsequential, as the house was small and much out of date.

Estimates for Last Week

Portland (Publix-W. C.) (3,500; 35-60)—"River Pirate," underworld. Fair. F. & M.'s stage show, "Violin Idea," good. "Portland Revelers," stage band; $11,500.

Broadway (W. C.) (2,000; 35-60)—"Lilac Time." Registered big. Movietone score and news; $12,000.

Pantages (Pan) (2,000; 35-50)—"Court Martial," film feature of northwest police. Fair at $11,600.

Oriental (Tebbetts) (2,700; 25-35)—"Garden of Eden." Well exploited; $11,000.

United Artists (Parker-W. C.) (1,200; 35-50)—"Battle of Sexes." Business holding up big for this small wired house; $10,500.

Music Box (Hamrick) (2,000; 35-50)—Second big week of "The Singing Fool. Holding another week; $19,000.

Blue Mouse (Hamrick) (1,200; 35-50)—"Caught in Fog." Good program picture; Did fair; $4,000.

Dufwin (Duffy) (1,600; 25-$1.25)—Second week of Leo Carrillo as guest star in "The Bad Man." Going great; $6,000.

"Kings," $12,000 Holds It Over in Syracuse

Syracuse, N. Y., Oct. 20.
(Drawing Population, 220,000)
Weather: Inclement

Inclement weather, plus the counter-attraction of the annual food show, drew heavily from the ranks of the fair sex and cut into box office receipts last week.

Biggest surprise was the unusual strength developed by "Able's Irish Rose," paying a three-day "farewell engagement" at the Wieting. Presented at pop prices, $1.50 night top and $1 matinee, the Anne Nichols perennial grossed about $4,000, twice the business done a year ago.

On the screen, "King of Kings," playing at 35 cents at Eckel, went over $11,000, and holds for a second week. DeMille picture was presented at the Wieting a year ago at $1.50. "Mother Knows Best," completing its 11-day run at the Empire, rolled up about $6,000 during the week. Its first three days grossed the same figure. The Strand, with its synthetic synchronization of Columbia's "The Scarlet Lady," did about $7,000.

New week saw "Show Girl" at the Strand and "Woman Disputed" at the State. Both got away to a good start.

Estimates for Last Week

Wieting (Shubert) (1,218; $1.50-$1)—"Able's Irish Rose." Picked to do a flop on basis of the poor business last year, grossed about $4,000 in three days, with sellout for $1 matinee.

Keith's (vaudfilm) (2,595; 30-50)—About $13,000, not so good for this house; business off at least $1,000 from preceding week.

Strand (wired) (1,700; 40)—"The Scarlet Lady" (Col). First indie to play this de luxe house this season; hand-made sound score, via talking machine records, and house advertised film as synchronized; about $7,000.

Empire (wired) (1,600; 40)—"Mother Knows Best" (Fox). About $6,000 in seven days, or $12,000 for 11-day run; satisfactory.

State (wired) (3,300; 20-50)—"Battle of the Sexes" (UA). Did about $10,000, or $3,000 under preceding week with Chaney.

Eckel (wired) (1,500; 35)—"King of Kings" (Pathe). Close to $12,000; house getting play from the old and the very young, not regular clientele; playing of photophone score over Movietone equipment not very satisfactory; film held over.

Savoy (stock burlesque-films) (718; 50)—Business in fair shape.

Los Angeles, Oct. 30.
(Drawing Pop., 1,450,000)
(Weather: Fair)

"With "The Singing Fool" in third week at Warner Brothers only around $2,000 behind its second week, and the United Artists getting second money in the town with "The Woman Disputed," all of the other houses took it on the chin with the exception of the Egyptian. It had "Dancing Daughters" for first Hollywood try. House record almost broken.

Metropolitan and Loew's State lingered around $20,000, no black mark on the profit taking sheet for either. Met had "The First Kiss," with Henry Busse in final week on stage, while Loew's State had "The Night Watch" and the F. and M. "Saxophobia" Idea on stage.

Criterion was under $10,000 for second week of "Patriot," with wire, while the Boulevard slipped about $8,000 below the previous week with "Sawdust Paradise" on screen. Grauman's Chinese was closed after an 11-week sojourn of "White Shadows." Reopening Nov. 1 with "Noah's Ark" at a $5 top for that night only.

Estimates for the Week

Biltmore (Erlanger) "Simba" (Ind) (1,558; 50-$1.50). Third and final week okay at around $13,000. House back in legit.

Boulevard (W.C.) "Sawdust Paradise" (Par) (2,164; 25-50). Around regular average of late, $5,300.

Carthay Circle (W.C.-Miller) "Mother Knows Best" (wired) (Fox) sound ($1,550; 50-$1.50). 5th week. Returns okay with Fox people, who figured stay here good exploitation. Around $7,300. "Interference" (Par) all-talker Nov. 5.

Criterion (W.C.) "Patriot" (sound) (Par) (1,600; 25-75). 2d week. About normal drop from first stanza; $9,500.

Egyptian (W.C.-U.A.) "Dancing Daughters" (M-G-M) (1,800; 25-75). This Harry Beaumont product just natural b.o. With Benny Rubin on stage in final week helping along; $14,000.

Loew's State (W.C.-Loew) "Night Watch" (F.N.) wired (2,248; 25-$1). Trade shot here pretty badly with take less than in weeks. Around $19,500.

Metropolitan (W.C.-Pub) "First Kiss" (Par) wired (3,595; 25-75). Did not draw from start in this big house; $19,400.

United Artists (U.A.) "Woman Disputed" (U.A.) wired (2,100; 25-$1). This Talmadge started off big on first week, getting $21,700. Two weeks to go.

Warner Brothers (W. B.) "Singing Fool" (W.B.) talker (2,756; 25-75). Third week. George Reilly still has lines out every night with this trade sensation of town; $33,000.

Al and Herbert Outdraw Adolphe and Madge, Topeka

Topeka, Oct. 30.
(Drawing Pop., 80,000)
(Weather: Fair and Cool)

Radio and politics held Topekans at home last week and managers currently expect another low week from the same cause.

No theatre was near normal last week and two new lows were set. The Grand, with the first Movietone special, "Mother Knows Best," took the toboggan almost in red. The other was at the newly reopened Isis, where the poorest week's business of any local house was reported, $250.

Estimates for Last Week

Grand (1,400; 50) (National). Doorman declared that not one flapper or a flapper's male counterpart had passed him all week; possibly scared away by the title of "Mother Knows Best," sound (Fox); a new low, $2,800.

Jayhawk (1,500; 40) (National) "Her Cardboard Lover" (W.B.). Drew on strength of stars and a pair of Hollywood kids on stage. "The River Pirate" (Fox), last half, did about normal or less; $2,700.

Novelty (1,100; 40) (Crawford) Hadji Ali, freak act, failed to hit despite heavy pounding by the management; "Street of Illusions" only stirred moderate interest; last half mediocre with Ken Maynard western; week's total $1,600.

Orpheum (1,200; 25) (National) "Phyllis of the Follies." First half suffered from Al and Herbert; even Menjou, popular here, failed to get them with "Tiger Lady" (Par); total only $450.

Cozy (400; 25) (Lawrence) "Man Made Woman." First half suffered with the rest; "Chicago" (Pathe), last half, got the flappers, picking up some for $750.

Best (550; 20) (Lawrence). Stock vaude policy continued to hit with those who have no radio sets; third run pictures don't seem to make any difference in receipts; $750.

Capitol Again Shines in Light Week; Chaney $84,800, "Waterfront" $33,500

"Gangster" $101,900 at Roxy—Paramount Under $70,000—"Submarine" and "Wings" Out

Cooler weather didn't boost picture house receipts to any great extent last week. In only one case, the Capitol, was there any real offensive to carry on beyond normal. "While the City Sleeps" came in here and gave this house its third big week in a row by getting $84,800. On other sites business was either just fair or off.

"Me, Gangster" let the Roxy slip back a notch or two at $101,900 while the Paramount was down to $68,700 with "Take Me Home." Its been many a week since this theatre dipped under $70,000. Strand turned out a comfortable $33,500 for "Waterfront." When these four houses fail to show a combined total of $300,000 trade isn't any too warm.

"Wings" and "Submarine" have departed, the latter making way for "The Cavalier" (T-S) at the Embassy last night (Tuesday). It's the first Tiffany-Stahl picture to ever play Broadway for $1.50. The big air picture finished to $9,300 and immediately crossed over to the Rialto where it got $16,000 on the weekend, strong but no record. "Battle of the Sexes" was withdrawn here after a weak fortnight which only totaled $43,400 on 15 days. "Wedding March" had a fair second week at $30,900 although showing a drastic drop of about $11,000 on the second seven days.

Universal's "Melody of Love" stepped off $14,900 at the Colony, satisfactory, and "Four Devils" was steady in its fourth week for $12,200. The Cameo again retains "Three Comrades" on the strength of a second $7,200 while "Lilac Time" was around $11,000 at the Central. "Singing Fool" beat $40,000 in its sixth week, and in four days "The Home Towners" ran up $8,300 at Warners. "White Shadows" equaled its previous week by slipping past $15,000.

Football isn't helping the Saturday matinees and election is just around the corner. That the screen attractions weren't overly strong is another reason.

Astor—"White Shadows" sound (Cosmo-M-G) (1,129; $1-$2) (14th week). Holding on at neat figures, but due to go before long; "Alias Jimmy Valentine," M-G's 50 per cent. talker, due here with no date set; election the general alibi along the Street for generally midlin' trade.

Cameo—"Three Comrades" (Amkino) (549; 50-75) (2d week). Russian film clipped off another $7,200 and holding for third week.

Capitol—"While the City Sleeps" sound (M-G) (4,620; 35-50-75-$1-$1.50) (2d week). House has been doing splendid business the past three weeks; again clicked in moderate gross times by getting $84,800 with Chaney; comparative leader of the Street and holding over.

Central—"Lilac Time" sound (FN) (922; $1-$2) (13th week). Shows no heavy signs of wear, but easing off; around $11,000.

Colony—"Melody of Love" sound (U) (1,980; 35-50-60-75-99) (2d week). U's first talker away to fair enough start; $14,900.

Criterion—"Wings" (Par) (836; $1-$2). Hung up exceptional run Friday by completing 63 weeks; finished to $9,300 and moved across street the next morning to resume on grind basis at Rialto.

Embassy—"Submarine" (Col) (596; $1-$2). Stayed nine weeks to make good impression; slipped in latter stages, but held to a better pace than many of its predecessors here; finished light at $5,700; "The Cavalier" (T-S) opened last night (Tuesday); in for four weeks.

Gaiety—"Four Devils" Movietone (Fox) (808; ($1-$2) (5th week). Has had smooth sailing; giving way stubbornly and although off a bit from previous week; $12,200 okay.

Paramount—"Take Me Home" (Par) (3,666; 40 - 65 - 75 - 85 - $1). House hasn't had smash week in some time now and the first time under $70,000 in a couple of moons; Bebe Daniels opus not strong; $68,700 rates a grouch.

Rialto—"Battle of the Sexes" sound (UA) (1,960; (35-50-75-85 $1). Made little or no impression here; concluded stay after $43,400 in 15 days, final week being $17,400; "Wings" (Par) moved in Saturday, getting $16,000 on week-end.

Rivoli—"Wedding March" sound (Par) (2,200; 35-50-75-85-$1) (3d week). Took sharp drop in second week, but had a good way to fall; $30,900 not bad; "Woman Disputed" (UA) due here late next week.

Roxy—"Me, Gangster" Movietone (Fox) (6,205; 50-75-$1-$1.50). About $5,000 off from previous week; $101,900 all right, but no cheers.

Strand—"Waterfront" sound (FN) (2,900; 35-50-65-75). Turned in nice total at $33,500.

Warners—"Home Towners" Vita (WB) (1,360; $1-$2) (2d week). Opened Tuesday night (Oct. 24) and generally approved; in four days, $8,300.

Winter Garden—"Singing Fool" Vita (WB) (1,493; $1-$2-$3) (7th week). Still beating $10,000 and no noticeable letdown.

"WINGS" DOES $24,200 IN SEATTLE, 5TH AVE.

$15,250 for "Ruins"—Pan, $9,200—Orpheum, $9,800—Coliseum, $3,500

Seattle, Oct. 30.
(Drawing Population, 500,000)
(Weather: Cool and Pleasant)

While showmen expect a lull until after the holidays, biz held up well the past week. All houses gave big value. In fact, some seemed to try to give too much.

Looks as though they want to hold the patrons so long that they'll be too tired or won't have time to go to a second or a third show the same day.

Estimates for Last Week

Seattle (WC-Pub-L) (3,100; 25-60)—"Out of the Ruins" (FN). Well liked. Fanchon & Marco "Temptations," needed speeding; biz very good; $15,250.

Fifth Ave. (WC) (2,700; 25-60)—"Wings" (Par.). Lots of action, and biz great; $24,200.

Coliseum (WC) (1,800; 25)—"Lady Be Good" (FN). Pop prices helped and gross fair; $3,500.

Columbia (U) (1,000; 25-50)—"Wickedness Preferred" (M-G). Featured Zeppelin pictures; Jan Sofer getting lots of music out of the orchestra; biz fair; $3,700.

Blue Mouse (Hamrick) (950; 50-75)—"Home Towners"-Vita (WB). All talker; clicked; $10,000.

Music Box (Hamrick) (1,000; 50-75)—"Singing Fool"-Vita (WB). Great in fourth week; headed for record run; $12,750.

Winter Garden (U Chain) (650; 25)—"Night Bird" (U). Denny and Betsy Lee liked in this; fair at $2,700.

Pantages (1,500; 25-60)—"Scarlet Lady" (Col). Backed up with good vaude; $9,200.

Orpheum (1,700; 25-$1)—"Captain Swagger" (Pathe). Fair vaude bill; $7,800.

President (Duffy) (1,800; 25-$1.25)—"She Walked In Her Sleep" (Duffy Players). Emma Dunn coming next week as guest star in "Mother"; biz fair; $3,000.

No Outstander in N. O. Last Week; Top $18,600

New Orleans, Oct. 31.
(Drawing Population, 500,000)
(Weather: Clear and Cool)

Rather a light week in the local film temples. A disappointment at the Saenger wicket was "Street Angel." It just wouldn't click here. Publicity boys did yeoman service for it, but the fans remained lukewarm.

"Mother Knows Best" at Loew's State started slowly, but built handsomely during the week, with gross over $16,000. Title not a contributing factor.

Something of a drop at the Orpheum, where "Tenth Avenue" failed to register, skidding, house below $9,000 for the first time in several months.

"Simba" was brutal in second and final week at Tulane, $1.50 top at $3,300.

Strand was back with Billie Dove in "The Night Watch" and the huge local favorite, Don Phillipini. The don remains the South's most popular bandster and helped to bring in considerable of the $4,000. "Tenderloin," fourth and final week, $2,900.

Estimates for Last Week

Saenger (3,568; 65) "Street Angel." Much expected, but final figure $18,600.

Loew's State (3,218; 50) "Mother Knows Best." Weak title hurting somewhat; $16,400.

Tulane (1,400; $1.50) "Simba." But $3,300 2d week.

Orpheum (2,400; 50) "Tenth Avenue." Not so hot at $8,800.

Tudor (800; 50) "Tenderloin." Fourth and final week, $2,900.

"TEMPEST," $6,000

Okay in Tacoma—"Night Watch," $5,000—"Wedding March," $3,400

Tacoma, Oct. 30.
(Drawing Population, 125,000)
Weather: Cool

Fair offerings proved only fair magnets at the first runs last week.

Estimates for Last Week

Broadway (WC) (1,500; 25-50)—"Night Watch" (FN). Rather liked this one here; Fanchon and Marco stage show good; $5,000.

Pantages (1,500; 25-50)—"Tempest" (UA). Good draw with Barrymore; $6,000.

Blue Mouse (Hamick) (650; 50-75).—"Singing Fool," Vita (WB). Great, $6,500.

Rialto (WC) (1,250; 25-50)—"Wedding March" sound (Par). Fair but no wow; $3,400.

Colonial (WC) (850; 25)—"Detectives" (M-G). Below par; $1,800.

2-Wk. Notice Goes Up at Keith, Wash., Vaudfilm, $7,000

Washington, Oct. 30.
(White Population, 450,000)
(Weather: Right)

Both holdovers, "Singing Fool" and "Dancing Daughters" were pulled when doing more business on their fourth and third weeks than many others have done on the second weeks.

"Daughters" at Loew's Columbia took the three-week gross record of the house. That is something when it plays all the big money getters. Picture got $44,000 on the three weeks at 50c top, with 1,232 seats. Jolson got $63,000 on his four weeks.

After giving Chaney a rest—they were playing him almost every other week—business went up for his "When the City Sleeps" at the Palace. With the oft repeating stunt his draw was being wrecked. Chaney brought $4,000 recovery to the house over the previous "Sawdust Alley" week.

Rialto went downward on its second week after re-opening with "Melody of Love." Drop was about $1,500. Fox was in the same class with "Mother Machree" though its drop was not quite as big.

Keith's with grind policy including musical tab, and last week "Craig's Wife" showed a little improvement over previous week but not enough to save the ship—two weeks' notice went up Saturday.

Estimates for Last Week

Columbia (Loew) "Dancing Daughters" wired (Cosmo-M-G) (1,232; 35-50). Final of three weeks; missed record week's business by less than $50 on opening stanza but took record for second and third week; help from Hearst papers must not be discounted; final week just under $11,000.

Earle (Stanley-Crandall "Night Watchman" wired (F.N.) (2,244; 35-50). Dove usually effective draw; this time not so much; $10,600.

Fox (Fox) "Mother Machree" wired (Fox) stage show (3,432; 35-50-75). Slow pace to final count of estimated $17,200.

Keith's (K-A) "Craig's Wife" and musical tab (1,938; 35-50). Slight improvement but notice up of closing; to $7,000 last week.

Met (Stanley-Crandall) "Singing Fool" wired (WB) (1,518; 35-50). Four weeks with final one going almost $11,000.

Palace (Loew) "While City Sleeps" wired (M-G) (2,372; 35-50). Decided come back skidding past several weeks; last week almost $21,000.

Rialto (U) "Melody of Love" wired (U) (1,978; 35-50). Dropped little under opening week but good for this house when previous figures of last season considered; $9,500.

"Fool" Vs. "Daughters" And Both Very Big

Providence, Oct. 30.
(Drawing Population, 315,000)
(Weather: Fair)

Following the smash hit of "Wings," Majestic probably will hang up another two-week record with "The Singing Fool." Last week it turned thousands away. Held over.

Loew's State did capacity with "Our Dancing Daughters."

Estimates for Last Week

Majestic (Fay) (2,200; 15-$1). Hit high mark for $14,500 and strong in second week.

Loew's State (3,800; 20-50). Capacity all week with "Dancing Daughters" (M-G-M2. $24,0000.

Strand (Ind) (2,000; 15-50). Average week with Esther Ralson in "Sawdust Paradise" (Par). $10,500.

Victory (Keith's) (1,500; 15-50). Norma Shearer clicked well in "The Actress" (M-G-M). Always good here; $8,000.

DENVER TAKES DROP; 'WEDDING' DOES $13,000

Orpheum Okay at $9,500—Colorado Dives $2,000—Neighborhoods Hit

Denver, Oct. 30.
(Drawing Population, 400,000)
(Weather: Cool and Clear)

Heavy movie trade cooled down last week. While "Singing Fool" got coin in its third week and "Wings" did likewise in its second, the Denver, big class house, did a brody with "Wedding March." Remainder of the boys just tagged along.

Decision to hold "Fool" into a fourth week was cancelled by Manager Huffman, of the Aladdin, who plans to bring it downtown to the American for a two or three-week stay within a few months.

Neighborhoods have spent a tough period the past weeks, according to gossip on the street. Empress, housing Levey vaude, also has been off plenty.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75). "Singing Fool," Vita (WB). Had holdouts on last night of third week; matinees off, but total must have been around $9,000.

America (Inde) (1,500; 20-35-50). "Land of the Silver Fox," Vita (WB). Better than expected at $4,500; dialog sequences figured as draw.

Colorado (Inde) (2,450; 15-25). "Singapore Mutiny" (FBO). Took a terrible licking; estimated under $2,000; stage orchestra only distinguishing feature from straight grind.

Denham (Inde stock) (1,732; 25-$1.50), "Shore Ieave," with Frances Starr. Caught fair interest; if $6,000, about broke even.

Denver (Publix) (2,450; 35-60), "Wedding March," sound (Par). Publix unit, "Seeing Things." Didn't raise enough favorable comment to disturb the cashiers; reports through week classed business as 'way off, with starvation mats; may be $13,000.

Empress (Levey vaude) (1,860; 15-25-30), "Street of Illusion" (Col). Headliner was an amateur revue featuring local talent; maybe the kids' parents thought it was good; $3,000 gives house a break.

Orpheum (Vaude) (1,600; 35-40-60). Tanguay topped show with Billie Dove reaching 'em in "Night Watch" (FN); one of best bills of season here; $9,500 and heavy week-end play.

Rialto (Pubix) (1,050; 50-60), "Wings," sound (Par). Entered second week with nightly capacities; strong at $8,000; first big film house has had since the last Chaplin.

Victory (Publix) (1,140; 15-25-30), "Clearing the Trail" (U). Ended last half around $1,000 or slightly over; house advertising "Home of Silent Pictures—Continuous Organ Music."

State (Pathe) (1,200; 15-25-30), "Chinatown Charlie" (FN). Brought smiles with $3,000; pulled 'em in.

"DOCKS," $42,400 AT MET.

"Fool" Big in Boston Too—"Sexes" at State, $19,400

Boston, Oct. 30.
(Drawing Population, 860,000)
(Weather: Cold)

"Singing Fool" was the feature of last week in the Hub. Olympia and Fenway, showing the Jolson talker, had the SRO sign out for the week. Houses advertised the $3 top in New York and cashed in heavily on the 75 cent scale here.

"Docks of New York" made out well at the Metropolitan with $42,400. "Step on It" Frank Cambria's revue and Rodemich band show completed the bill.

"Battle of the Sexes" at Loew's State, had strong competition from the Fenway and grossed $19,400. Al White and revue comprised the stage show.

"Dancing Daughters" at the Orpheum without sound, had a fair week. Picture previously opened sound era at State. Without sound undeubtedly affected the gross here.

Estimates for Last Week

Metropolitan (4,000; 60-75) "Docks of New York" (Par), "Step on It" as unit and good week for $42,400.

State (3,500; 50-65) "Battle of the Sexes" (UA). Revue on stage and not as high as expected; $19,400.

Orpheum (3,500; 50-65) "Dancing Daughters" (M-G) and vaude. Lost nothing at $18,000; picture silent.

New Boston—"Out of the Ruins" (FN). Pulled Barthelmess fans together with only sizable vaude show in town.

"Man Who Laughs" (sound) (U) In third week at Modern and Beacon held up fairly well.

"Wings" at Scollay Square Olympia, had big week for this section of the city; is sounded.

SURE - SEATER'S $5,000 PHILA. SURPRISE

Can't Figure "Fool's" Move Into Stanley—"Wings," $32,000

Philadelphia, Oct. 30.

Business in the downtown picture houses jumped smartly last week.

Theatres that shared the spotlight were the Aldine, "The Singing Fool"; the Stanley, "Wings"; Karlton, "Man Who Laughs"; Fox-Locust, "Mother Knows Best"; Little Theatre, "Dr. Caligari," and the Globe with Dr. Taylor's "Married Love" ballyhoo. Surprise was the announcement that "Singing Fool" would complete its engagement at the Aldine this Saturday, giving it just a month at this house.

This was not due to a falling off in business. In fact, attendance was, if anything, bigger than ever. But "Fool" will move next week to the Stanley and then, it is said, to the Stanton, where it will linger. That doesn't fully explain why it is being taken out of the Aldine. Mystery is complicated by the fact that it was announced "The Wedding March" would come in next Monday, only to have the Von Stroheim picture cancelled and "Submarine," which recently played excellent single week engagements at the Erlanger and Keith's, substituted. Nobody knows the reason for the whole affair.

As far as the number of turnaways, per patrons accommodated, is concerned, it was the new Little Theatre on Market street, run by the Motion Picture Guild, which topped. "Dr. Caligari," with a capacity of only 216 seats and a 50 and 75-cent scale, grossed about $5,000. Main Line and Chestnut Hill society are giving house their full support. This has amazed local picture people, probably the Stanley company most of all. When "Caligari" was first released, Stanley would not touch it and it was finally booked in a neighborhood uptown.

"Mother Knows Best" showed the effects of a big campaign, but hardly can be claimed to have entered the smash class. First week was about $15,000. "Wings," previously shown at the Aldine for a run, was booked into the Stanley last week without any presentation program, and looked good at about $32,000. "Wings" was moved down this week to the Stanton, where it will probably play several weeks unless "Fool" forces it out.

"Man Who Laughs," shoved into the Karlton when "King of Kings" fell off, claimed about $7,500; good, considering the 50 and 75-cent scale. Notices were topnotch. The Fox had "Street of Illusion" as the film feature and "Syncopation Revels" with Harry Rose. Gross was around $30,000.

Stanton just so-so with $11,000 for the final week of "Uncle Tom" and the Arcadia had to take out "The White Sister" in the middle of the week because of languishing business.

Estimates Last Week

Stanley (4,000; 3,550-75) "Wings" (Par sound). Had a long run previously at the Aldine, but held up strongly here, reported around $32,000 and moved this week to the Stanton.

Aldine (1,500; 50-75) "The Singing Fool" Vita (WB) (3rd week). Jolson still sensational, which made announcement of last week all the more surprising; moves to Stanley and then to Stanton; $22,000.

Stanton (1,700; 35-50-75) "Uncle Tom's Cabin"; sound (U) (2d week). Not so forte in final week; under $11,000.

Fox-Locust (1,800; $1) "Mother Knows Best," Movietone (Fox) (1st week). Had the advantage of tremendous ad campaign; business good, about $15,000.

Fox (3,000; 90) "Street of Illusion" (Fox). Picture did not count for much, "Syncopation Revels," revue, helped; just under $30,000.

Karlton (1,000; 50-75) "Man Who Laughs" (U.) (1st week). Shoved in here suddenly and did very well; $7,500 reported.

Little (216; 50-75) "Dr. Caligari." (Ufa). Sensational trade on first week; almost $5,000.

COSTUMES FOR HIRE
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143 W. 40 ST. N.Y.C.

UNANIMOUS—THE "MARRIAGE BY CONTRACT"

A JOHN M. STAHL SPECIAL PRODUCTION WITH PATSY RUTH MILLER LAWRENCE GRAY DIRECTED BY JAMES FLOOD

READY FOR IMMEDIATE BOOKING BOTH SOUND OR SILENT SYNCHRONIZED by R.C.A. PHOTOPHONE WATCH FOR OUR THEME SONG

EXHIBITORS HERALD and MOVING PICTURE WORLD

"Marriage by Contract" By Tiffany-Stahl Deals With Companionate Union

(Special to the Herald-World)

NEW YORK, Oct. 16.—Tiffany-Stahl gave a private showing of their new picture on the theme of companionate marriage, "Marriage by Contract," here today, and it caught the immediate attention and interest of onlookers.

The picture handled a delicate subject in a particularly adroit manner and there is no question but that the film will draw all through its career. The problems of marriage, which seldom fail to fill houses, were developed in a manner calculated to hold and excite attention.

MOTION PICTURES TODAY

Yeah! Box Office!

"Marriage by Contract," the new Tiffany-Stahl special, is a motion picture that may be described as a natural box-office attraction. Its theme is trial marriage and the effective manner in which the disasters of the companionate idea are demonstrated will make it a convincing subject to the general public. The timeliness of the theme is beyond question.

In the picture Patsy Ruth Miller does the finest work of her screen career. With advanced ideas on the subject of marriage she contracts four different alliances and each of these wedded episodes is more disastrous than the previous one. The picture is lavishly produced, with attractive settings, finely photographed and well directed by James Flood under the supervision of John M. Stahl. Robert Edeson is one of the featured members of a strong cast.

"Marriage by Contract" is a success picture and should be a clean-up for exhibitors.

ARTHUR JAMES.

TIFFANY-STAHL

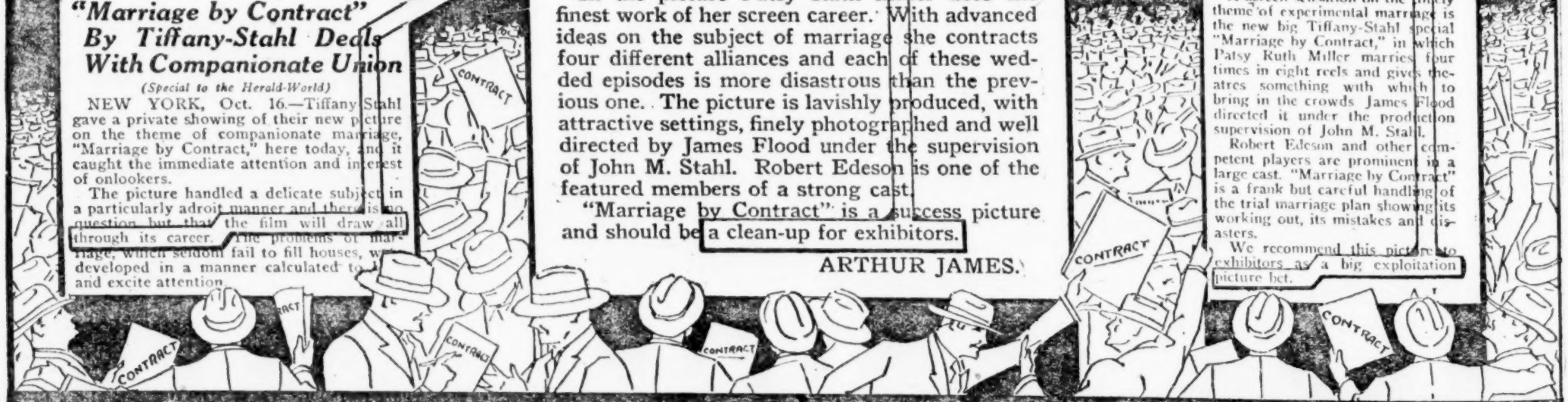
DAILY REVIEW

HERE'S A BET

A screen sensation on the timely theme of experimental marriage is the new big Tiffany-Stahl special "Marriage by Contract," in which Patsy Ruth Miller marries four times in eight reels and gives theatres something with which to bring in the crowds. James Flood directed it under the production supervision of John M. Stahl.

Robert Edeson and other competent players are prominent in a large cast. "Marriage by Contract" is a frank but careful handling of the trial marriage plan showing its working out, its mistakes and disasters.

We recommend this picture to exhibitors as a big exploitation picture bet.



TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

PICTURE OF THE YEAR

THEY ALL AGREE—

THE FILM WILL DRAW ALL THROUGH ITS CAREER

A CLEAN-UP FOR EXHIBITORS

A BIG EXPLOITATION PICTURE BET

IT CAN'T MISS

CLASS PRODUCTION FROM ALL ANGLES

DO WELL AT THE BOX-OFFICE

The Newspaper of Filmdom — The Film Daily — All the News All the Time

A Picture

EXCITEMENT hit the office a smack last night. It was like this. In came the head reviewer, bubbling over about something or other he had just seen. That, in itself, was unusual. So we inquired what it was all about: Said reviewer had hurried office-ward directly after seeing "Marriage by Contract," a Tiffany-Stahl release. Nobody could hold him. We then figured that if this picture was that good, we had better pass on the word as fast as possible.

So we then asked him to point out what the why and the wherefore. And this is what he said—in essence, not in toto, because we had to trim his rave to space requirements:

Built on companionate marriage theme. Shows step by step how modern girl imbarks on such a marriage, but how conventions, etc. break it up. She tries it again. It fails again. Big punch is in showing that a woman has no protection in this companionate marriage stuff. The man walks off, picks another gal but the woman is licked. Age does the trick. A natural for feminine support from all clubs and church organizations.

Very sexy, but discreetly handled by director James Flood, under the eagle eye of Al Stahl. Class production from all angles. Can't miss; timely theme, enormous woman interest in marriage problems which are dramatically developed. Which is saying plenty about any picture. Toronto and the exhibitor invention beckon, but just as soon as we alight from the sleeper there, we're going to see the T-

The Newspaper of Filmdom — The Film Daily — And Weekly Film Digest

Patsy Ruth Miller in

"Marriage By Contract"

Tiffany-Stahl *Length: 7786 ft.*

A WINNER. EXPOSES THE BUNK IN THE COMPANIONATE MARRIAGE GAG. SEXY. HUMAN. DRAMATIC. TIMELY. GREAT WOMAN PICTURE.

Cast.... Patsy Ruth Miller as the modern girl who tries companionate marriage gives one of her best performances. Laurence Gray fine support. Strong cast includes Ralph Emerson, Shirley Palmer, Robert Edeson, Duke Martin, John St. Polis, Claire McDowell, Ruby Lafayette.

Story and Production.... Drama of youth and today. This one is in by a mile. It's got a great dramatic punch tied up to the very modern theme of companionate marriage. It shows very humanly and powerfully how a modern girl embarks on a contract marriage, and hits the rocks in three months when hubby stays out till 3 a.m. and gets plastered with an old girl friend. In other words, you can't change human nature by dodging a wedding ring and license. That's the tough lesson the girl learns. And she keeps on learning till youth and beauty have flown, along with her admirers. Powerful preachment which women's clubs and churches will back strong. It can't miss.

Direction, James Flood, expert; **Author**, Edward Clark, **Scenario** Frances Hyland; **Editor**, L. R. Brown; **Titles**, Paul Perez; **Photography**, Ernest Miller, excellent.

Motion Picture News

Marriage by Contract

Good Box-Office Material

(Reviewed by Chester J. Smith)

THIS tale has as its moral that women should remain well satisfied with the good old-fashioned marriage ceremony, that precarious as that sometimes is, it will continue to be generally accepted as the proper and safest standard. However, companionate marriage has come in for a deal of discussion and because of that there is plenty of box-office material in this feature. If it is to be adversely criticised at all, it is because there may be one too many of the marriage sequences.

Patsy Ruth Miller trudges her way sadly through four or five "agreements," each time being satisfied she has hit upon the right man at last. And then she wakes up to find it has all been a dream, that her original companionate agreement with the youth she loves and who loves her has not departed because of a tiff that brought on all the hysteria. But she is smart enough, after all, and so is he, to realize that the old fashioned marriage ceremony is much the most satisfactory.

Miss Miller is very convincing in the handling of a somewhat difficult role which takes her from the young modernist wife through the various marriage episodes until she comes to the border of middle age and with it there is the desire to retain her youth. It is somewhat a relief to know all of these hardships have not been hers when she awakens from her troubled sleep. Lawrence Gray also does some creditable work, as do the other members of the cast. It is a picture that has quite considerable appeal and it should do well at the box-office.

Drawing Power: The subject is one that has had much attention, and with a well molded story, well done, it promises to click in nearly any house. **Exploitation Angles:** The companionate marriage subject lends itself to ready exploitation; the good story, the well balanced cast.

THEME: Thoroughly modern girl and youth decide upon a companionate marriage; they quarrel and she leaves in a huff. She drifts from one marriage contract to another, only to finally wake up and realize it has been a dream, which, however, has a happy ending.

Produced and **distributed** by Tiffany-Stahl. **Length**, 7,786 feet. **Released**, December 1, 1928. The Cast; Patsy Ruth Miller, Lawrence Gray, Shirley Palmer, Ralph Emerson, John St. Polis, Claire Mc Dowell, Ruby Lafayette, Duke Martin, Robert Edeson, Raymond Keane. **Director**, James Flood. **Story**, Edward Clark. **Continuity** [illegible] Hyland.

CONTRACT

TIFFANY-STAHL PRODUCTIONS INC. The Better Entertainment

JACK SAVAGE

TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY NEW YORK CITY

MINN. WAY UP; 'FOOL'-'WINGS' SACK TOWN

Jolson $70,000 in 3 Wks. —Air Film $58,500 in 6 —Minnesota, $27,900

Minneapolis, Oct. 30.
(Drawing Population, 475,000)
Weather: Favorable

Business boomed last week. Considering the stiff opposition afforded by the political campaign, the box office showing was remarkable. A taste of old-time prosperity, and nothing like it had been anticipated until after election.

Week-end home-coming of Minnesota football crowds helped the week to a flying start. Saturday and Sunday trade was enormous, with the State and Strand giving midnight performances to help accommodate the throngs.

Tremendous achievements by "The Singing Fool" and "Wings." Although the former was in its third week at the 2,500-seat State, where it already had played to more than $50,000, business continued to hold up. Demand created by this Jolson offering is almost unbelievable for Minneapolis. "Wings," at the Strand, also continued sensationally in its sixth week. Aggregate takings for this one will be close to $60,000. Picture shatters a local record for long runs. Previous top for a regular movie house was four weeks. "Wings" played here to two big weeks as a road attraction last season. Both "Fool" and "Wings" bowed out last Friday, although takings warranted holding over.

Business came back a little at the Minnesota, which has been in a slump. "The Red Dancer" scored. The unit, "Ocean Blues," well liked. Gross flirted with $28,000.

Hennepin-Orpheum lacked a name, but did a prosperous business. "Love Over Night," film, moderately satisfactory.

A half-woman half-man ape man and pin-head twins proved a draw at Pantages. Nothing else to account for the spurt. Picture, "Wolf Fangs," didn't mean a thing to b. o. Back to its former one-show-a-week policy, the Lyric, with "Steamboat Bill, Jr.," also had it first good week in months.

Estimates for Last Week

Minnesota (F. & R.-Publix) (4,100; 75)—"The Red Dancer," sound (Fox) and Publix unit, "Ocean Blues." Splendid all-around show; Del Rio and Farrell both have large followings here; second largest Saturday in theatre's history; good gross for first time in more than a month; $27,900.

State (F. & R.-Publix) (2,500; 60)—"The Singing Fool," Vita (WB). Third last week remarkably strong; finished with higher aggregate gross than ever before garnered in Minneapolis; around $20,000, making over $70,000 in three weeks.

Strand (F. & R.-Publix) (1,500, 60)—"Wings," sound (Par). Sixth and last week. Every time "last week" was announced business spurted; longest previous run of any picture at grind houses, four weeks; close to $7,000, giving house around $58,000 on six weeks.

Hennepin-Orpheum (Orpheum) (2,890; 40-60)—"Love Over Night" (Pathe) and vaude. Red LaRocque not much of a card here; nothing in vaudeville as a magnet; house went ahead aided by momentum of previous week; around $14,500; drop from previous week.

Pantages (Pantages) (1,600; 25-50)—"Wolf Fangs" and vaude. Picture a minus quality at b. o., but a trio of freaks drew; about $7,000, above recent week.

Lyric (F. & R.-Publix) (1,300; 35)—"Steamboat Bill, Jr. (UA). House back to former single-week run policy in place of splits; Buster Keaton fairly popular; around $2,000, much better.

Chatterers Didn't

Los Angeles, Oct. 30.

Despite all the plugging done by the local chatterers to cast Marie Prevost opposite Richard Barthelmess in "Weary River," First National selected Betty Compson.

Miss Prevost has the lead in "The Side Show," by Howard J. Green. Erle Kenton will direct for Columbia.

Little Billy was brought on from New York to make his debut in pictures in this dialog film.

Pat O'Malley in "Nightstick"

Los Angeles, Oct. 30.

Pat O'Malley is returning to the fold of the major companies. He will play the male lead in "Nightstick," UA.

My Picture

London, Oct. 12.

Scene is on the set of Piccadilly, B. I. P's production, with A. E. Dupont yodeling into the meg. Time about the beginning of shooting.

Gilda Gray and Anna May Wong arrive.

Miss Gray (to Miss Wong): I'm very glad you're in my picture.

Miss Wong: I'm very glad you're in my picture.

Dupont: I'm very glad you're in MY picture.

"Wings" With Sound $18,000 in Milwaukee

(Drawing Population, 650,000)
(Weather: Fair and Cool)

Milwaukee, Oct. 30.

"Wings" popped into the Strand last week, battling "Singing Fool," fourth week, at the Garden. The latter house shaded the Fox Strand, due, probably to increased grosses. Despite the third week, business at the Garden was better than the first week in most of the other houses.

"Wings" got close to $18,000 with the Garden running ahead of that by $2,000, bringing the three weeks' gross to around $65,000.

Wisconsin remained in the dumps with "Beggars of Life." Dave Schooler, m.c., is leaving for the Capitol, New York. It was this boy who took the Wisconsin out of the red, originally, and made her pay.

Other houses so-so and week dripped with red for most of the theatres.

Estimates for Last Week

Alhambra (U) "Uncle Tom's Cabin" (U) (1,800; 25-50-60) sounded. Picture went fairly well, but not up to expectations. Held over, having hit above $11,000.

Garden (Brin) "Singing Fool" (W.B.) (1,200; 25-50-75). Third week; $20,000.

Majestic (Brin) "While City Sleeps" (M-G-M) (1,500; 25-50-75). Opened big, but dropped toward end of week. Blames overproduction of underworld films. Chaney usually big bet here. Hardly $8,000.

Merrill (Fox) "Sawdust Paradise" (Par) (1,200; 10-25-40). Got terrible roasting, but weathered through in plenty of red. Not over $4,000.

Palace (Keith) "Perfect Crime" (FBO) (2,400; 25-50-75). Vaude got top billing. Around $16,000.

Riverside (Keith) "Craig's Wife" (Pathe) (3,000; 25-50-60). Increased week-end prices with usual vaude bill shoved up ante and house far ahead with $10,000.

Strand (Fox) "Wings" (Par) (1,200; 25-50-60). Milwaukee's first peep at picture, synchronized. Getting crowds. First week topped $18,000.

Wisconsin (Fox) "Beggars of Life" (Par) (2,800; 25-35-6$-75). Films still holding down gross here. Seems as though management doesn't get stuff to please public. Stage show best bet. Under $11,000.

U'S "MELODY," $34,300

Good in Ambassador, St. L.—"Take Me Home," $22,000—State, $19,500

St. Louis, Oct. 30.
(Drawing Population, 1,025,000)
(Weather: Fair and cool)

With the talkers rapidly making their way into the neighborhoods and the new Fox to open soon, 't looks like winter attendance and financial records.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-50-65-75)—"Melody of Love," sound (U) and Ed Lowry stage show. Did very well; $34,300.

Loew's State (3,300; 25-35-65)—"Excess Baggage," sound (M-T). Haines' removal from his wise-cracking propensities drew favorable comment; $19,500.

Grand Central (Skouras) (1,700; 50-75)—"Wings," sound (Par). Third week and still cleaning up; $14,400.

Missouri (3,800; 35-50-65-75)—"Take Me Home" (Par) and Frank Fay stage show. Bebe Daniels' picture unusually entertaining; $22,000.

Van Dyke Again Heads M-G South Seas Unit

Los Angeles, Oct. 30.

W. S. Van Dyke, M-G director, has sailed with a company of actors and technicians to shoot scenes for "Pagan" at Papette, South Sea Islands.

Ramon Novarro heads the cast, which includes four women. Sound recording apparatus, three cameras and an entire lab and electrical equipment were taken along.

'TEMPEST,' $18,000, BEST MONTREAL HOLDS UP

Palace and Capitol Battling It Out—$16,000 for "Racket" —"Mary Dugan," $12,500

Montreal, Oct. 30.
(Drawing Population, 600,000)
Weather: Fair and Cold

Showing John Barrymore in "Tempest" the Capitol hit the high spots and grossed $18,500. Repeat week at the Palace helped, and it seems to be the policy of the Capitol to keep its best releases for the holdovers at the Palace. Latter held "Air Circus," but the gross fell off to around $15,000 with biz going to the other two big first runs. Total of $40,000 for two weeks still leaves the Palace well on top for the fortnight.

Loew's showed "The Racket." Not only the picture, but the vaude, was a standout. House showed the result in $16,000. Imperial grabbed off the Westminster Glee Singers, an aggregation heard here earlier in the month and picked up some with $9,000. At $1.50 top this is still not good enough for the house.

Princess tried out "Trial of Mary Dugan" and again made good at $12,500. His Majesty's (legit) continued its French season for a third week. Grosses are around four or five thousand, light.

Strand with four features a week again benefited by overflows. House is having one of its best seasons and with low prices and small capacity is doing well with average of $4,000. Orpheum stock company celebrated its first 100 nights. Getting fine results, having built up large clientele. "Scandal" played to turnaway biz.

Neighborhoods are packing them in.

Estimates for Last Week

Palace (FP) (2,700; 45-75). "Air Circus," sound, (Fox). Fell off heavily on holdover; at that, $15,000; better than house had done most of year before being wired; $40,000 for two weeks, excellent.

Capitol (FP) (2,700; 40-60). "Tempest" (UA). Topped everything in town with $18,000. "Revenge" (UA) this week against Palace's "Sunrise" (Fox).

Loew's (FP) (3,200; 35-75). "The Racket" (Par) and vaude. Picture about best shown at house this year; vaude also above average; gross, $16,000.

Strand (UA) (800; 30-40). "Heart to Heart" (FN); "Painted Post" (Fox); "Craig's Wife" (PDC) and "The Wright Idea" (FN). Repeated last week's $4,000, neat.

Empress (CA) (1,500; 25-35). "Streets of Shanghai" (Tiff); "Matinee Idols" (Col); "Skinner's Big Idea" (FBO) "Gentleman of Paris" (Par) "Rough Riders" (Par) and "No Other Woman" (Fox). With six first runs and a couple of seconds, house holding own; around $2,000.

His Majesty's (legit). Third week of French plays with change of program; no better than previous week, but theatre can be rented at low figure, since nothing else is offering for some weeks; $4,000 about correct.

Princess (legit) (2,300; 50-$2.50). "Trial of Mary Dugan." Good company in meller which pleased; good at $12,500.

Imperial (Keith) (1,900; 35-$1.50). Vaude headed by British singing aggregation heard here a few weeks ago; picked up a little for $9,000.

"KINGS," $20,000, BUFFALO

"Baggage" Above $19,000; "Wedding March" Light, $25,800

Buffalo, Oct. 30.
(Drawing Population, 500,000)
Weather: Fair and Cold

Business good all over town again last week. Fewer high peaks and takings were more evenly distributed among the downtown houses.

Hipp continues to stand out heavily and the Lafayette got an extra play through good advertising and additional shows.

Estimates for Last Week

Buffalo (Publix) (3,600, 30-40-75) "Wedding March," sound, (Par.) "Blossoms" unit. Picture opened strong but failed to deliver during week; with takings dropping away toward the end; $25,800.

Hipp (Publix) (2,400; 50) "Excess Baggage" (M-G) and vaude. Drew another rousing week's business with turnstiles clicking through the entire period; vaude also unusually heavy; nearly $20,000.

Great Lakes (Fox) (3,600; 30-40-75) "Mother Machree" (Fox). This one following three weeks' run of "Singing Fool" found a tough assignment; business slightly above average for an estimated $17,000

Lafayette (Inde) (3,000; 40-60) "King of Kings" (Pathe) and vaud. Away to good business which held up strongly all week; extra show helped gross; well over $20,000.

Shubert Soars, 80; Warner Lags, On Publication of Play Deal

Balaban & Katz Nosedives from 95 to 77—Reported Engineered to Pick Up Weak Stock—Par. Dividend Action Nov. 12—Look for $3

Shubert stock, long a weak sister, went into a sensational boom late last week, moving up on large transactions from 62 to 81 at its peak yesterday (Tuesday). Move was based on publication of a deal with Warners for some 30 old stage pieces, mostly musical comedies, for reproduction as talking films. It is supposed that along with this association something will be done toward Warners supplying certain Shubert houses with sight-sound screen material.

Otherwise there was little action in the amusement group, outside of a sensational break in Balaban & Katz from a close to 100 to 77 on Monday. From the best reports around the square, this decline is being engineered to frighten out stubborn longs who refused to accede to the offer of two-for-one of new Paramount.

Warner Helps Shubert

The move in Shubert, however, monopolized attention. The oddity was that while Shubert climbed, Warners did nothing, or eased if anything. Yesterday the A stock got as low as 112, then recovered to close at 116⅜, compared to last week's best close to 120. Trading view as registered on the tape made it plain that the legit circuit got the best of the bargain. Anyhow the mere mention of Shubert in a talker deal was seized upon by the in-and-out speculators as a cue to make a play. Shubert has had little enough to encourage it marketwise, with a dull Broadway start of the season, the uncertainty of a Presidential year, and the old feeling against the stock because it carries heavy weight in fixed charges, funded debt, mortgages and such. Now the prospect, according to the published statements, that it may take in $1,000,000 in royalties in a year, gives it a more hopeful outlook. There are only 160,000 shares of Shubert outstanding and a million split that many ways would make a good rate alone. Besides, Shubert is one of the few amusements that had not discounted a betterment. It was in the cards that the news would awaken enthusiasm.

Really the transaction is not so epochal. Old stage successes have taken on new values through the talkers, and the Shuberts would eventually have disposed of these rights for screen reproduction. If the Shuberts want Warner pictures for certain houses, that was a matter of negotiation anyhow. The bulk transaction, however, had its publicity value for market purposes, and apparently the opportunity was well used.

In the case of Balaban & Katz it seemed clear either that the proposal of Paramount to complete its ownership, by an exchange of stock two for one, was off, or the market was being manipulated. It is obvious that two shares of Par. for one of B. & K. puts B. & K. within a point or so of 100. With Paramount holding all but 35 per cent. of B. & K. it is obvious that short selling couldn't well have broken the price. No intimation has come out that the proposed exchange has been withdrawn or that there has been any change in the status quo.

Loew and Par. Quiet

Loew and Paramount were quiet with prices substantially unchanged. Loew got up to 62 last week on reports that directors were ready to consider an extra, but the momentary buying wave subsided and the issue was back at its old level of 60 yesterday until a jump to 61¾ near the close.

Paramount directors meet Oct. 12 to consider a dividend rate for the new stock, of which there is outstanding just under 2,000,000 shares. Market behavior of the issue practically assures a rate of $3. Statement of net for the third quarter just published confirms the same expectations. Not for the quarter ending Sept. 29 (dullest of the year), was $2,100,000 or $1.02 per share of the new stock. Earnings for the nine months of 1928 are $5,973,600, equal to $2.90 on the new stock. With the fall quarter to come, and that vastly the best of the year, the $3 dividend is abundantly insured.

Investment houses continue to list both Loew and Par. among their standard income bearing securities, giving the two amusements a valuable stabilizing element.

Keith is a puzzle. It seems to be in a waiting attitude. Situation probably is due to the inside condition where factions are pulling against each other and the new interest of Radio has not yet taken hold to straighten out things. There is also the possibility that important interests encourage the stock's inactivity for the purpose of tiring out little longs who crashed in on the last move from 32 to 37 and taking up their stock around current levels of 33-34 or below.

The other important amusement, Fox, did nothing. It was in new low ground below 96 for a few trades, but held fairly well above 97. Same process of marking time by big sponsors appears to be continued. Story is that important holders are content to see stock steady around 95 for the present and until development of extended theatres and producing facilities, not to speak of Movietone, justifies an advance.

Summary for week ending Saturday, October 27:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue. and rate.	High.	Low.	Last.	Net Chge.
45	28⅛	4,900	American Seat (3)	29⅞	28⅛	28⅛	−1⅜
29½	23	8,200	Consol. Film pfd. (2)	26⅞	25	25	− ⅛
194¼	163	27,100	Eastman Kodak (8)	194	177⅞	183⅞	+6⅛
77	49⅛	62,800	Loew (3)	62⅞	59	60	+ ⅜
110⅝	99⅞	2,200	Do. pref. (6½)	103	101¼	•102	+1⅜
37⅝	15½	278,400	Keith	37⅜	32½	34	+1⅛
111½	75½	10,000	Do. pref. (7)	111½	100½	102	−1½
119⅝	72	62,000	Fox Class A (4)	103	95½	97½	−3⅝
34	21½	8,900	Madison Square Garden (2)	23¼	21½	22½	− ⅝
27⅛	24⅝	800	Met.-G.-M. pref. (1.89)	25¾	25⅛	25½	− ¼
11	5	700	Motion Picture Cap	10⅛	10	10	....
51½	47¼	171,300	Paramount-Fam-Lasky (8)	51	48½	49⅝	+ ⅝
9⅝	2	45,900	Pathe Exchange	7⅜	6¼	6⅝	− ⅞
34	8⅛	4,800	Pathe Class A	27¾	25¼	25⅜	− ⅞
72⅞	54¾	38,000	Shubert (5)	72⅞	63⅜	72⅞	+7⅞
69¾	36¾	55,600	Stanley	57½	55	55⅛	+1⅛
100	93⅛	100	Universal pref. (8)	95⅜	93	93	−2⅜
132¼	80⅞	47,700	Warner Bros.	116¼	110	111⅛	−2
139¼	22	50,800	Do. Class A	119½	110⅛	112⅝	−3⅛
			CURB				
104	60	18,600	Bal. & Katz	92	79	80½	−13⅛
19⅞	12⅜	5,100	Con. Film Ent.	16	15⅛	15⅝	+ ⅛
25½	8½	....	DeForest Radio	25¼	19	20⅞	− ⅝
33¼	17½	139,200	Fox Theatres	32⅝	27¾	28¼	−1⅞
27⅞	11½	3,100	Loew rts.	21⅛	20½	20¾	....
			BONDS				
101	88	$50,000	Keith 6s, '46	98	95½	98	+2⅛
114⅛	105⅝	85,000	Loew 6s, '41	111⅜	110⅛	111⅜	+1⅛
102½	99	36,000	Do. ex war	100⅞	100½	100⅞	+ ⅛
83	50	102,000	Pathe 7s, '37	83	80½	81⅜	− ⅝
101	98⅝	51,000	Par-Fam-Lasky 6s, '47	100½	99⅞	100½	+ ⅛
94⅞	86⅛	19,000	Shubert 6s	91	90	91	+1

ISSUES IN OTHER MARKETS

All Quoted for Monday
Over the Counter

Bid	Asked	Sales.	Issue.	High.	Low.	Last.
			New York (Quoted in Bid and Asked)			
33½	34½	....	Roxy, Class A (3.50)	..	..	..
35	38	....	Unit do.	..	..	..
6½	7½	....	Unit do.	..	..	..
5	8	....	De Forest Phono.	..	..	..
9	11	....	Technicolor	..	..	..
			Los Angeles			
..	..	20	Roach, Inc.	20	20	20
			St. Louis			
..	..	250	Skouras	53¼	51	52
			Montreal			
..	..	120	Fam. Play	32	32	32

HERBERT **VOTE FOR** CHARLES

HOOVER AND CURTIS

LOYAL FRIENDS OF THE THEATRE

Mr. Hoover, the guest of honor at a reception at the Waldorf-Astoria, October 23, given by the Hoover-Curtis Theatrical League.

Standing (left to right): Katherine Emmett, George Abbott, Elsie Ferguson, Irene Fenwick, Hilda Spong, Florence Reed, Ned Wayburn, Henrietta Crosman, Virginia Hammond.

Seated (left to right): B. S. Moss, Herbert Hoover, Daniel Frohman.

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Daniel Frohman
Chairman, Men's Division

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FRED NIBLO
BROCK PEMBERTON
OSGOOD PERKINS
ANTOINETTE PERRY
NELLIE REVELL
RUTH ROLAND
ALOIS REISER
FRED STONE
FREDERICK M. SMITH
JULIA SANDERSON
EFFIE SHANNON
TOSCHA SEIDEL
OLGA SAMAROFF
ERNEST SCHELLING
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NATHANIEL SCHNEIDER
FLORA SHEFFIELD
VERREE TEASDALE
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This committee with twelve hundred other members invite you to send your name to the Hoover-Curtis Theatrical League Headquarters

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ANYONE ASSOCIATED WITH THE THEATRE IN ANY CAPACITY MAY JOIN—NO DUES OR MEMBERSHIP FEE

The Prosperity of the Theatre Depends on the Prosperity of the Nation

An Event of Industry-wide Importance!

"WINGS"

THE FIRST GREAT SOUND PICTURE

completes 64-week run at $2 admission at Criterion Theatre, New York. (Opened August 12, 1927 with SOUND.)

"Wings" could have run until 1929. It played to S. R. O. in its very last week end. It has moved two blocks down Broadway to the Rialto Theatre to make room for "Interference."

[**Lucien Hubbard Production, directed by William Wellman. With Clara Bow, Charles Rogers, Richard Arlen, Gary Cooper.**]

"Interference"

THE FIRST GREAT QUALITY ALL-TALKING PICTURE

Opening November 15th at Criterion Theatre, New York, at $2 admissions. Edwin Schallert in pre-view in Motion Picture News says:

"Quality and Class A marked step forward."

[**With Evelyn Brent, Clive Brook, Doris Kenyon, William Powell. Directed by Roy J. Pomeroy. Based on a Lothar Mendes Production from the play by Roland Pertwee and Harold Dearden**]

1928-1929 PARAMOUNT'S GREATEST YEAR

TRADE MARK Paramount Pictures

Talking Newsreels More Expensive Than Silents—Pathe's News Talkers

New forms of screen reporting and interviewing of public personalities are scheduled to be shown in the first sound newsreel to be issued by Pathe Nov. 11. It is understood that advance political speeches from both the Democratic and Republican leaders have been obtained for use if still appropriate.

Temporarily the talking newsreel will be issued fortnightly, though a weekly service may be inaugurated shortly after if studio mechanics permit.

Pathe start operations with five units and a schedule calling for 15 more. Operating costs for each unit are approximately $200 a day, $1,400 weekly—$7,000 weekly for the five units.

Fox's Movietone, with over 30 units, is understood to have an operating cost of $30,000 weekly. These figures, it is understood, do not include studio costs, which may approximate an additional 25 per cent of the total.

Cost of operation of sound newsreels is from 50 to 100 per cent higher than for silent newsreels, in some cases the difference being even greater. And less than 40 per cent of the subjects available for silent newsreels can be used in the talker.

Talking newsreels constitute a more competitive field and, among other difficulties, will give managers of sporting events a chance to sell exclusive rights, as the stealing of a fight and races will be eliminated, except for the silent reels.

The Pathe sound reel is recorded on the Photophone. Terry Ramsaye is in charge of production, with Ray Hall as editor.

Amateurs and Casters

Added to the other and older problems of casting directors in studios is a new angle in connection with sound pictures. It appears that anyone who has appeared on the radio, made a phonograph record or successfully performed a whistling solo on amateur night considers himself exactly what the producers are seeking for talkers.

These folks concentrate on the sound angle forgetting that moving pictures still use cameras.

10,000 AT DEDICATION

Los Angeles, Oct. 30.

Dedication ceremonies for Fox's new Movietone studio at Westwood drew 10,000 people on Sunday. Studio, started 90 days ago, is 60 per cent. complete and will be ready for operation in December.

It represents a $10,000,000 investment.

BILLY SNYDER
The Juvenile Prince, Doing Time for FANCHON and MARCO with CHARLES MURRAY in "HATS IDEA"
Looks like a golf game with my pal RUBE WOLF
Week Nov. 10—Warfield
Dir: WM. MORRIS AGENCY

DAVE GOOD
PRODUCING M. C.
3 years with West Coast Theatres
NOW INVITES OFFERS
Address Variety, Los Angeles

GEORGIA LANE
DANCERS
Complete Units Appearing in Fanchon and Marco "Ideas"
STUDIOS: DENVER, COLO.

Shorts as Full Talkers

Los Angeles, Oct. 30.

Universal intends to convert the balance of their two-reel "Collegiate" series into feature length productions with sound and dialog.

The features will contain the same cast and be directed by Nat Ross. Work on the first will start around Nov. 15.

Sennett Releases Sally Eilers After 12-Wk. Layoff

Los Angeles, Oct. 30.

Sally Eilers has asked for and received her release from Mack Sennett after an extended argument with the producer who wanted to use her in two-reelers. Her contract specified features.

After laying off 12 weeks without salary, under contract terms that gave Sennett that privilege, Miss Eilers was ordered to report for work Oct. 1. She drew four days' salary and when asking for a check the following week was informed there was no salary due her as there was no production. Miss Eilers' impression was her contract guaranteed salary after the 12 week layoff period.

C. B. DeMille is expected to use Miss Eilers in "Dynamite" for M-G.

Cameramen's Dinner.

Los Angeles, Oct. 30.

The Photographic Division, Association U. S. Signal Corp, will hold its 10th annual meeting and dinner at the Hotel Roosevelt Nov. 11. Al A. Kaufman, associate producer at Paramount, is president, and Peter L. Shamray, secretary.

"Yellowback" Starts

Los Angeles, Oct. 30.

F. B. O. started production on "The Yellowback" as Tom Moore's second starring picture. Story is by James Oliver Curwood with Jerome Storm directing.

"Mrs. Cheney" Male Lead

Los Angeles, Oct. 30.

Conrad Nagle and Lowell Sherman will have the male leads in "The Last of Mrs. Cheney," M-G-M, starring Norma Shearer.

Non-Dumb Evidence

Most screen actors are considered dumb until they declare themselves otherwise.

Doris Dawson, First National contract player, comes forth with the statement that she has been widely educated. She attended schools in Goldfield, Nevada, New York City, Los Angeles, Boonton, New Jersey, Roanoke, Virginia, and Princeton, New Jersey.

Par's Mgrs. School Term

Jack Barry, head of Paramount's school for managers, graduated his class of 14 last week. They were the survivors of Barry's 25 expectants when starting the term in the summer.

Each of the graduates goes to a Publix theatre.

In about three months Barry may open a new Par school class. Meanwhile he will go on a vacation from the daily grind of schoolmaster.

Tennis Players

Los Angeles, Oct. 30.

An all-Hungarian tennis tournament was staged at the First National studio courts with Maria Corda winning the woman's singles title and Victor Varconi the masculine tilts.

Other members of the Hungarian tennis group in Hollywood includes Gus Partos, Paul Vincenti, Alexander Korda and Vilma Banky.

TALKER RIGHTS BOUGHT

Universal is making "The Last Warning" as a talker. U had the silent screen rights but supplementary arrangements with the Century Play Co. determined the sound synchronization privileges.

MATTY RADIN OUT

Matty Radin, formerly with Warners, is out as sales manager for Bristolphone, independent talker handled by Gotham.

Radin is reported holding a contract with Bristolphone.

Report RCA Behind Indie Releasing Offers Thru FBO

Los Angeles, Oct. 30.

Radio Corporation of America is reported behind offers made to independent producers to release through FBO.

Burton King and Jack White, both indies, were approached with a releasing proposition guaranteeing 50 per cent. of production cost.

MARY NOLAN'S LEAD ROLE

Los Angeles, Oct. 30.

Mary Nolan has been borrowed from Universal by M-G-M to play opposite John Gilbert in "Thirst."

Joan Crawford was to have had the part. With Gilbert's picture held up, it compelled her to go into "The Brass Band," sequel to "Dancing Daughters."

HARRY WARNER'S REST

Los Angeles, Oct. 30.

Harry M. Warner is due here this week. He is taking a rest and may remain here for about three months.

HELD OVER
MILDRED ROSELLE
Broadway's New Find
Pep and Personality, and How!

SI WILLS
"Wanted by Everybody—Even the Police"
with "Pickin' Peaches" Unit
This Week: Oriental, Chicago
Direction: WM. MORRIS OFFICE

FROM OUT OF THE WEST CAME
BROADWAY'S NEW BOMBSHELL
THE BANJOY BOY
EDDIE PEABODY
The Mighty Musical DynaMITE
MASTER OF CEREMONIES
PARAMOUNT THEATRE
NEW YORK CITY
VICTOR RECORDS EXCLUSIVELY

Talker Production Gets Active In East—FBO's 2-Way Prologs

A new kind of prolog, designed specially for wired houses, is being developed at the FBO sound studio in the Bronx. These prologs will precede synchronized pictures and be in harmony with the general theme but otherwise separate. Prologs are to dress up or ritz the feature.

In connection with "Annapolis," now being synchronized by FBO, the prolog will be a parade of 48 dancing girls in midshipman costume, doing taps up and down the steps of a naval academy building.

Th girls are f. om the Everglades Cafe and are being staged by Bunny Weldon, the floor show producer for FBO. Morton and Mayo, dance duo, Dolores Weeks, solo dancer, and Nell Jewel prima donna, will appear in the prolog. It will run 12 min. es.

Pa mount h.s completed a prolog of similar character, to be shown at the Criterion with "Interference." Par's prolog features Eddie Cantor and Bobbie Arnst.

The new prolog gag from present indications will be a talking short that could and may be released independently of the picture for which it is primarily a "curtain raiser."

Warners' Delay

Of the four sound studios in greater New York Warners in Brooklyn is the only one not already in operation. Work will hardly start there before mid-December, it is said.

Chief Engineer Harry B. Wier has placed the smaller of the two M-G-M sound stages at the disposal of Louis K. Sidney and Major Edward L. Bowes in charge of eastern production for the producer. Synchronization work has already been done by the new permanent studio orchestra under the batonship of David Mendoza on "The Devil's Mask" and "West of Zanzibar." Eddie Brophy is in charge of production staff.

M-G-M is going into sound much more extensively and elaborately than seems to be the case with other companies. Its engineering facilities represent a gigantic cash outlay, the cosmopolitan studio in Harlem having been completely reconstructed.

A number of screen tests have been made and production of Metro Movietone Vaudeville (talking shorts) will start next week. John W. Considine, Jr. and Alan Crosland representing United Artists, will arrive from the coast shortly to confer with Wier and M-G-M officials on the use of the studio for making the Broadway life talker with Harry Richmond.

The first extra mob employed at Paramount's Astoria studio in nearly two years was used in connection with the court scene for "The Letter." About 125 people for the court scene, of which 25 were Malays, Chinese and Hindus.

Very little casting will be done at Paramount. Although in the old silent production days the Astoria studio sometimes had as many as six units working, it is unlikely there will be over one company there at any time, although facilities are deemed adequate for two dialog productions simultaneously.

Probably the next picture to be made in Astoria will be "The Four Cocoanuts" arring the Marx Brothers. David Friedman is writing a novelty called "The Birth of the Blues" designed to demonstrate the possibilities of sound pictures. This is a possible winter production, with "Gentlemen of the Press" to be made in the spring.

Ben Schulberg, Paramount's west coast production head, was looking over the Astoria studio last week with Adolph Zukor, Jesse Lasky and Walter Wanger, the latter Par's east coast production head.

Jean DeLimur, directing "The Letter," is known principally as a writer. This is his first major megaphone job although he has been with Fairbanks, DeMille and Rex Ingram.

Paris Studio Staff

Members of Paramount's studio corps include William Saulter, art director; David J. Serecky, in charge of stages, H. M. K. Smith, wardrobe manager; William Palmer, chief electrician; Arthur Koenig chief property man; George Marshall, in charge of drapes; William Lally, construction foreman; and Frank S. Heath, casting. All of these function under John W. Butler, executive manager of the studio. Monta Bell is general sound executive.

A few talking shorts have been made by Paramount, including Borrah Minnevitch, Giersdorf Sisters and a sketch, "One Word," by Joseph Santley. Latter holds the title, Director of Short Subjects for Paramount.

James R. Cowan, head of Publix theatres production department, doubles in brass in exercising supervision and authority over the shorts. Larry Kent is his assistant.

Just Talk, Says Warner

Before taking the train Saturday for the coast, Harry Warner remarked that the RCA-Warner talk had been nothing more than talk.

It bore a relation to the Warners dealing with Radio-Keith-Orpheum for a merge. of Keith's with the Stanley Company chain.

DON EDDY GAGGING

Los Angeles, Oct. 30.

Don Eddy, former production manager for Harry Langdon, engaged by Paramount to gag pictures.

Author of "Burlesque" Sued on Old Film Deal

Des Moines, Ia., Oct. 30.

An $11,000 damage suit filed in district court here by a disappointed motion picture production company investor, revealed George D. Watters, author of "Burlesque" as the original producer and author of the egregated audiences cleanup flicker, widely known as "Naked Truth."

The picture was first filmed as "Solitary Sins" but later retitled and had to be sold by the producers to pay its expenses. The film, it is said, netted its purchasers $2,000,000 profit.

Leslie E. Francis, former Iowa state senator, is plaintiff in the action in the courts here, seeking to recover from Watters $11,000 on the author's alleged promise of $10,000 for a $1,000 loan. The local solon gave a note for $1,000 in 1918 to take a piece in the film. Watters, he said, sold the note to the bank and Francis had to make good. Now he wants Watters to reimburse him on basis of the promotion sales talk promises.

Earle Tapped for $2,736; Capital's 1st Theatre Stick

Washington, Oct. 30.

For the first time in the memory of the oldest inhabitant Washington has had a downtown theatre robbery. A lone and unmasked robber walked into the office of the Stanley-Crandall Earle (pcts.) and went out with $2,736 in cash.

Harry Lohmeyer, house manager, was alone in the office. When told to open the safe he was so nervous he couldn't set the combination. Just when the stickup man seemed ready to get rough, Wayne Birdsell, assistant manager, walked in. He opened the safe.

As yet no suspects have been picked up.

Edited by Club

Los Angeles, Oct. 30.

Edited By Club, composed of film editors and cutters, has been organized by Frank Lawrence, Lloyd Nosler, George McGuire, Stuart Heisler, Eddie Adams and Roy Stone.

Purpose is social only, although at weekly meetings trade problems will be discussed and speakers entertained.

PIERSON FOR CADDO

Los Angeles, Oct. 30.

Wayne Pierson, engaged by Caddo as its New York representative, is seeking three plays for adaptation.

Pierson also will take charge of "Hell's Angels" when it is roadshowed.

EDDIE MANNIX EAST

Los Angeles, Oct. 30.

Eddie Mannix, M-G-M producer, is going to New York for his first visit, after four years on the coast.

Mannix will look for talent for several talkers he will produce.

Schrock Adapting

Los Angeles, Oct. 30.

Raymond L. Schrock is back on the M-G-M lot to make screen adaptations.

At present he is working on two pictures in which William Haines is to be starred.

Melford Back With U

Los Angeles, Oct. 30.

George Melford will return to the Universal lot as a director Nov. 20. He has been assigned to handle the megaphone on "Charleston," sound-talker, with Conrad Veidt starred.

Marion, Jr., on Vacation

Los Angeles, Oct. 30.

George Marion, Pr., is on his way to New York.

He sails Nov. 2 for a 10-week vacation in Europe.

Orlando's N. Y. Agency

Guydo Orlando, who had a casting agency in Hollywood, is in New York to open an agency.

Benefit of Talkers

A. P. dispatch from Minot, N. D., claims customers in a theatre there weren't even slightly disturbed when a revolver dropped out of the pocket of a customer and discharged, shooting another customer in the leg.

Reason being that no one heard the shot, with all ears centered on a talking picture.

FOOTBALL SENT TO THEATRE BY RADIO

Minneapolis, Oct. 30.

What is believed to be a brand new entertainment feature was provided by the Strand, loop first run theatre here, Saturday afternoon in conjunction with the showing of "The Wedding March."

By means of a radio set and a huge loud speaker, the theatre gave the radio broadcast account of the Minnesota-Iowa football game at Iowa City as the picture was being unfolded on the screen. The running account of the game by WCCO direct from the field supplanted the musical accompaniment to the photoplay.

Interest here in the football game was intense.

LEVINSON IN CHARGE

Nathan Levinson is western division manager for Electrical Research Products.

He has been in charge of the division since the organization started to function on the coast.

HINES NOT PLACED

Coast dispatches that Johnny Hines will release three pictures through Pathe are denied by his partner, C. C. Burr, now in New York.

Burr is looking for a tie-up.

NICK SCHENCK WEST

Los Angeles, Oct. 30.

Nicholas M. Schenck is due in Culver City on a semi-annual trip Nov. 15. He contemplates remaining on the coast until the holidays.

F. N. and Sills

Los Angeles, Oct. 30.

First contract entered into by First National since its recent business arrangement with Warner Brothers was the signing of Milton Sills to make four pictures within the coming year.

Gregor On Pathe Lot

Los Angeles, Oct. 30.

Arthur Gregor has left Tiffany-Stahl and is on the Pathe lot. As yet he has not received a story assignment.

Expects to get under way by Dec. 15.

"Lady" Talking

Los Angeles, Oct. 30.

First National is calling back the cast of Corinne Griffith's "The Divine Lady," to insert a talking sequence into the picture, scheduled for January release.

CHURCH FILM GROUP HAS INSIDE TROUBLES

Dropped Faction Charges Stock Selling Plan—Has Yet to Make Picture

Religious Films, Inc., organized almost a year ago by a group of Episcopalians for the purpose of producing non-denominational religious pictures in Jerusalem, has developed internal difficulties. A reorganization has been effected whereby five of the original founders, including the Rev. Harry St. Clair Hathaway, dean of Pro-Cathedral, Philadelphia, has been arbitrarily eliminated from the advisory board.

The ousted faction, headed by Alfred Walker, formerly holding the title of general manager, is making accusations that Rev. L. Eugene Wettling, president, is turning the whole project into a stock-selling plan. Religious Films, Inc., has now become Religious Film Trust under a Massachusetts common law certification. Wettling is an Episcopal clergyman of Oradell, N. J.

Haven't Turned a Crank

Original intention at the time of organization was to make a series of 20 two reelers during the summer of 1928 in the Holy Land. This did not materialize and no pictures have been made to date. Several salesmen are canvassing wealthy church people to sell stock at $100 a share to continue the work.

Wettling recently made an arrangement with the Sonora Phonograph Co. to synchonize the religious films at such time as they are made. Such synchronization, an official of Sonora explains, is not to be confused with theatrical synchronization. It means simply that Sonora will select from its catalog records which are adapted to the pictures and that these records will be recommended by Religious Film Trust to churches playing the product.

No production or release date on the Biblical series has been announced. Clay McClure, an architect, and Walter and Lester Lang, moving picture technicians, were dropped by the Wettling faction along with Dean Hathaway and Mr. Walker.

Nadine Wayne
(SALLY)
Douglas Keaton
(BLAIR)
FEATURED LEADS
IN
"SALLY"
Broadway Palace
LOS ANGELES
Staged by LEO LE BLANC

TRADO TWINS
Trado Twins Trado Twins
With Fanchon and Marco

VINCE SILK
MASTER OF CEREMONIES
Golden Gate Theatre
Los Angeles
Says
"HOW HAVE YOU BEEN"?

JOE and WILLIE HALE
PUTTING THE LAUGHS IN
FANCHON and MARCO'S "SAXOPHOBIA IDEA"
Direction: WILLIAM PERLBERG
WM. MORRIS AGENCY

Charles Althoff

"VARIETY"
"As perfect a characterization as was ever portrayed on any stage."
Add. Care Jerry Cargill, 1560 B'way, N.Y.

THE ROMEROS
John and Judith Carlos and Oscar and Alma Malvina
ALL ONE FAMILY Our Fifth Year with Fanchon and Marco
Now with
FANCHON AND MARCO'S "ARTIST'S IDEA"

LUCILLE PAGE
FEATURED IN
FANCHON and MARCO'S "HAT IDEA"
with CHARLIE MURRAY

Hermie King
MUSICAL MASTER OF CEREMONIES
FOR THE NEW $2,000,000 OAKLAND THEATRE
WISHES TO THANK
HAROLD B. FRANKLIN, A. M. BOWLES and MARCO
FOR SELECTING HIM AS
P. S.—REGARDS TO HERSCHEL STUART

Crowds at New York opening of "The Home Towners." Similar crowds every day since!

OPENED at $2 Prices Oct. 23rd

NOW AVAILABLE To EVERY THEATRE — SILENT OR TALKING

BOOK IT NOW—WHILE IT'S RED HOT AND CASH IN ON THE NATIONAL EXPLOITATION. WE'RE NOT SIDETRACKING IT TILL WE'VE SQUEEZED EVERY DOLLAR OUT OF THE NEW YORK RUN! WE'RE OFFERING IT RIGHT NOW, CONCURRENT WITH THE NEW YORK PREMIERE, JUST AS WE DID WITH "THE SINGING FOOL."

IT'S GETTING THE CROWDS AT THE WARNER BROS. THEATRE! YOU CAN DO THE SAME AT YOUR HOUSE!

ONE WITH VITAPHONE — 2 — ONE WITHOUT VITAPHONE

NEGATIVES

THE BIGGEST SUREST, STRONGEST LINEUP OF PICTURES

AL JOLSON
in
"THE SINGING FOOL"

"LIGHTS OF NEW YORK"
All-Star Cast

"THE TERROR"
With
MAY McAVOY and EDWARD EVERETT HORTON

DOLORES COSTELLO
in
"TENDERLOIN"

"THE LION AND THE MOUSE"
With
MAY McAVOY and LIONEL BARRYMORE

DOLORES COSTELLO
in
"GLORIOUS BETSY"

AL JOLSON
in
"THE JAZZ SINGER"

FANNIE BRICE
in
"MY MAN"

"THE DESERT SONG"
All-Star Cast

MONTE BLUE
in
"CONQUEST"
With
H. B. Warner

DOLORES COSTELLO
in
"THE REDEEMING SIN"

"STARK MAD"
All-Star Cast

"ON TRIAL"
With
PAULINE FREDERICK

TEXAS GUINAN
in
"QUEEN OF THE NIGHT CLUBS"

SOPHIE TUCKER
in
"HONKY TONK"

DOLORES COSTELLO
in
"ALIMONY ANNIE"

DOLORES COSTELLO
in
"MADONNA OF AVENUE A"

A WARNER BROS. VITAPHONE PICTURE

THE FACTS!

1—"WHITE Shadows in the South Seas" is the most successful Sound Roadshow of today!

2—FOURTH month at $2 at Astor, N. Y., and still doing absolute capacity.

3—FOURTH packed month at $2 at Grauman's Chinese Theatre, Los Angeles.

4—SMASHED all records California Theatre, San Francisco.

5—KNOCKED 'em for records; Midland, Kansas City; State, St. Louis; Stillman, Cleveland; etc.

6—"WHITE Shadows" gets gigantic promotion in Hearst nation-wide newspaper chain.

7—"WHITE Shadows" photographic strip serialization in Hearst papers reaching millions.

8—"WHITE Shadows" million dollar advertising campaign in Hearst newspapers.

9—"WHITE Shadows" is just one reason why M-G-M showmen are sitting pretty.

10—OTHER reasons right now are "OUR DANCING DAUGHTERS" (*Joan Crawford*), "EXCESS BAGGAGE" (*William Haines*), "WHILE THE CITY SLEEPS" (*Lon Chaney*) in its 2nd big week at N. Y. Capitol. M-G-M's Parade of Pippins has just started. M-G-M Sound Studios East and West. Metro Movietone Shorts sensational. Zeppelin scoops continue with M-G-M News cameraman on board return trip. More than ever The Talk of The Industry!

METRO - GOLDWYN - MAYER

THE METRO-GOLDWYN-MAYER LION · THE GREATEST STAR ON THE SCREEN

It's a pleasure!

Member of Motion Picture Producers and Distributors of America, Inc.

Contract Form as Hays Approved Gives Indie Exhibs Worst of It

The approval of the Standard Exhibition Contract in a form hardly less stringent, with one or two minor changes of little consequence to exhibitors, by Contract Committee at the Hays office, nullifies practically every slight advantage the exhibitors gained as a result of the Government's intercedence by means of the Trade Conference held last year under the chairmanship of Abram F. Myers.

Exhibitors were promised a new contract with helpful changes. The Contract Committee, consisting of producer-distributor and exhibitor representatives, met in Chicago for the purpose of laying out a new form. The exhibitor representatives got no concessions.

The new contract, promised the exhibitors for the early summer, was indefinitely delayed. Lately contract committee was quietly summoned to meet in the Hays office and the old contract whitewashed under pressure.

The exhibitor representatives on the contract committee, it seems, have no excuse for agreeing on a contract of any kind. As a protection against steam roller tactics adopted by producer-distributor members Commissioner Abram Meyers provided a ruling at the Trade Conference that if any disagreement should arise on certain points of the contract these should be submitted to a seventh arbitrator appointed by the Chief Justice of the Supreme Court. The exhibitor representatives have made no appeal of any kind.

RUSSIAN FILM DUE

"Poet and Czar" is the first Russian picture to be released by United Artists in the deal made by Joseph M. Schenck, whereby the Soviet government bought most of the recent major releases of U. A.

The print is being cut and titled for America.

WHAT, AGAIN?

SEE WHAT

"VARIETY"

Said Oct. 24 about

CHARLIE MELSON

"Charlie Melson has done it again at the Branford, Newark, this week.

"Opening in a startling novelty, Charlie, who has been doing great work throughout, rises to the smash of the show, singing 'The Spell of the Blues.' This is Charlie at his best, and his best is topnotch. His rendition is dynamic with life."

Austin.

HERMIE KING

Musical Master of Ceremonies

Direction Fanchon and Marco

Oakland Theatre, Oakland

ANOTHER KY. COLONEL

Louisville, Oct. 30.

Harry Ernest Long, manager of Loew's State, is the latest addition to Gov. Flem Sampson's staff of counsels. He is the second Louisville theatre manager to be honored.

Col. Abe Finberg was the first. He is manager of the Gayety.

Left Over Features

Los Angeles, Oct. 30.

Paramount intends to make a number of pictures from the left-over film shot in making "The Wedding March."

First of these will be called "Honeymooners" and will be made from the film shot in a sequence that could not be used in the original picture.

Universal also plans to make a feature length picture from the left-over film of "The Man Who Laughs."

Electric Cos. Seek Falck Injunction

Los Angeles, Oct. 30.

Three patent suits, said to involve millions of dollars, have been filed in the federal district court here by the Radio Corporation of America, General Electric Co., American Telephone and Telegraph Co., and the Westinghouse Electric and Manufacturing Co. against Fritz W. Falck, doing business under the name of the Advance Electric Co.

In each suit it is asserted that the Falck company had infringed on patents granted to inventors, which patents were later sold to the suing companies. The companies bringing the suit sought permanent and temporary injunctions against Falck and asked for an accounting of the profits derived from the alleged piracy of the patents in question and damages.

Federal Judge Paul McCormick issued an order for Falck to appear on Dec. 3 to show cause why the application for a temporary order of restraint should not be granted the suing corporations.

EXCELLENT'S STUDIO

In Former Associated Plant in L. A. —King Directing

Los Angeles, Oct. 30.

Excellent Pictures has leased the Associated Studios, the old Louis B. Mayer lot on Mission road, for a year, and will produce films in that period. Burton King, who will supervise all production, will direct six himself.

King started the first of the series, "Daughters of Desire," with a cast headed by Irene Rich, Richard Tucker, June Nash, and Wm. Scott. Work is to start in a few days on "Confessions of a Wife," with Helene Chadwick featured. "The Cleanup" and "Dream Melody" are next on the schedule.

Isadore Bernstein has been signed as editor-in-chief for the company.

New Indictments Crop Out of Theatre Bombing

Chicago, Oct. 30.

The investigation started when the Gregory-Bernasek Parthenon theatre, Berwyn, was bombed last August has resulted in indictments charging confidence game and larceny against S. J. Gregory, president, and S. Bernasek, secretary-treasurer, of the Gregory-Bernasek Theatre Corp.

Offshoot indictments were returned before Chief Justice John J. Sullivan last week, based on evidence that the officials "sold" property to their own organization that they did not own. Almost $250,000 worth of stock is said to have been manipulated in this manner.

Sid Cohen in Europe

Sid Cohen, not the theatre owner, has gone to Germany, on a talker picture project. Pat Powers sent him.

Fox's Manual on 'Tone Talent to Aid Exhibs

First Fox Movietone manual, carrying biographies of the players appearing in the shorts and special features, has been issued by the Fox publicity department for the use of theatre men who are advised to exploit them in the same manner as vaudeville or legit stage attractions.

Full information is given in a series of news stories of the activities of the players in dramatic, musical comedy and vaudeville fields, so that the managers of picture houses, many of whom are unaware of the value and standing of even some of the most prominent stage names, may be able to publicize their talkers intelligently.

An example of the gross ignorance of stage talent prevalent among film house managers is related about a small-town exhibitor who came to a key city to see "The Jazz Singer" when the picture was first released. Asked for an opinion, he said: "I don't know who that guy Jolson is, but you'll hear from him yet."

Over 40 shorts are listed in the manual.

F-M AGAIN GO W-C FOR 5 YRS.

Expect New Arrangement to Be Set Before Franklin Comes East

Los Angeles, Oct. 30.

Negotiations will probably be closed before Harold B. Franklin leaves for New York this week whereby Fanchon and Marco will sign with West Coast Theatres for another five-year period.

Plans call for the incorporation of Fanchon and Marco, with Franklin as president and Marco as vice-president and general manager, to produce shows for the West Coast chain. After March 1, 1929, there is a possibility of gradually expanding east of the Rockies to include Fox houses around New York and on the former Poli circuit.

Cooney's Drake Theatre Refinanced and Renamed

Chicago, Oct. 30.

Cooney Bros.' Drake theatre has been incorporated with $10,000 capital common stock under title of Dramon Theatre Corp.

This is the second theatre corporation said to have been formed by the former heads of the bankrupt National Playhouses circuit within two weeks, although they are not listed as officials in either corporation paper. Their other is the J. & B. Theatre Corp., operating the Gary theatre, Gary, Ind.

Some time ago it was reported the brothers would attempt a comeback in show business after having been ousted from managership of National Playhouses because of alleged mismanagement.

Canada's Sound Action

Montreal, Oct. 30.

An injunction to restrain the Palace theatre from showing talking pictures is being argued in the courts here. Last week it got as far as being taken under advisement by the judge hearing the case.

Should the injunction succeed, the Palace will be dark and two theatres in Toronto and one in Vancouver will follow suit. It is not thought that this will happen. The action, even if temporarily successful, would be fought through all the courts of Canada and the Empire with pictures continuing until a final decision, some five years hence, would be rendered.

WIRE FLAW CORRECTED

Washington, Oct. 30.

Julian Krylawski states the Bristolphone equipment in his Hagerstown house is now set. Word from the house manager, Alan Bachrach, setting the trouble in the difference in voltage supplied by the Hagerstown power plant and the set-up of the machine.

A voltage reducer has been installed, says Bachrach, enabling the machine to be stepped up without the raspiness reported previously.

State Righter May Do Over Million With Producers Selling for $100,000

Useless?

In a New York vaudfilm theatre the operator twisted his reels, with the fourth following the second, and the third after the fourth.

A couple of femme critics passing out were speaking of the picture, one saying:

"I think something is the matter with the continuity."

Topeka's Open Show

Topeka, Oct. 30.

The first break in the theatre lock-out in Topeka seems to be a break toward making Topeka theatres "open shop." Two Topeka unions have voted to take off the fine penalty imposed upon their members for attendance at unfair houses. The first of these was the plasterers, now followed by the barbers.

Passage of an ordinance making it a crime to even have possession of any sort of bombs turned the tide of public opinion against the ousted employes. One set of stink bombs in the Grand and Jayhawk theatres did the rest.

Labor leaders were forced to favor the ordinance. Theatres now operating under open shop are the Grand, Jayhawk, Novelty, Isis, Orpheum and Palace.

Half interest in the Novelty, vaudfilm, has been purchased by L. M. Crawford from M. W. Jencks and G. L. Hooper, of the National Theatres Company. The son is now manager of the Novelty.

ST. FRANCIS' RUNS

San Francisco, Oct. 30.

St. Francis theatre, in reverting back to Publix, will also revert to its original policy of extended runs.

"Dancing Daughters," which recently set a hot pace at the Warfield, will come in here for an indefinite stay.

Los Angeles, Oct. 30.

"The Road to Ruin," being state righted throughout the country, sounds nothing like its title to those state right buyers lucky enough to get in on it. It is a tale of juvenile delinquency made by Willis Kent Productions co-featuring Owen and Virginia Roye.

The picture was carefully made for approximately $15,000. When Kent sold it on a basis of $100,000, he thought he was a good business man. Indications now are that exhibs throughout the country who bought it will clean up around $1,500,000.

Harry Thomas, doing business in New York, could not take the picture for his own state by reason of censorship debarment. Pennsylvania, incidently, did likewise, which added to New York, means much in percentage or in proportion to the whole.

Nevertheless, Thomas, who paid $5,000 for New Jersey, took the picture into Camden and did not leave the town until he took $30,000 out of it with the single picture. He has 12 prints working in the territory.

Kent shows, a trifle ruefully perhaps, a letter from H. J. Brooks of Michigan in which that state rights distributor asked terms for the picture succeeding "The Road to Ruin." Brooks went on to say that with four exceptions, which he hoped to make unanimous, he had played every suburban house in Detroit.

Up to Oct. 11, the date of the letter, Brooks said he had grossed $88,000, and that by Jan 1, he expected his territory, Michigan, would net him $100,000. The rights for the state cost him $5,000.

Worth's Split Weeks

Fort Worth, Oct. 30.

Worth theatre, local Publix A house, will become a split week during November.

Theatre formerly played units and is believed the first of this chain's A houses to play two programs weekly.

23rd

Anniversary

Number

OF

VARIETY

Will be Issued in December

Announcements at regular advertising rates may be left at or forwarded to any Variety office

Indie Sound Test Near

(Continued from page 7)

Regarding the small fry box offices, Western takes this attitude: If you buy a Ford you don't put Lincoln tires on its wheels. That is its attitude toward interchangeability with one-fifth the price equipment being ballyhooed by outside talker men. They again reason that because de luxe houses have de luxe organs does not mean that the grinds have to throw out their tin-pan pianos. They figure that the same holds true of talkers. That only the houses that can afford the best should be allowed to play the best.

"We will not permit the quality, which we have spent millions to achieve, to be ruined by inferior equipment," declares a W. E. authority. He continues: "Any injuries to our quality will have to be healed in the courts."

No Guarantee

Bristolphone executives, who took advantage of their luck in Hagerstown to advertise their device as interchangeable, denied to Variety that they guarantee interchangeability, other than the physical possibility. They also admit that Hagerstown's Academy was the only case in point, and this one where A. Julian Brylawski "managed" to get the records.

Brylawski did not follow "The Whip" with Western sound on Bristolphone, because their company had failed at the time to tie up with the American Society of Authors, Composers and Publishers.

Radio Hook-Up Bracer

The RCA hook-up with Keith and FBO is proving a stimulant to several film companies. Universal is urging all exhibitors who play their sound pictures to make every effort for a local radio tie-up which would broadcast the canned music direct from the theatre. This has already been tried with "Uncle Tom's Cabin." It got one of the best breaks in Kenosha, Wis., according to the reports to the home office.

They contend that several days before the First National picture made its Hagerstown debut, First National was cognizant that it had been advertised locally as having sound.

That Western has never given Bristolphone the once-over to determine its "quality" was stated by Charles Rogers. "The burden of proof is on Otterson, president of Electrical Research Products. I dare him to try and stop us," he challenged.

Rogers refused to tell how Brylawski got the records. He refused to divulge the number of contracts for Bristolphone installations. He did say that the next four would be made in and around New York.

"Exhibitors are not worried about interchangeability any more than we are," he said. "All they want to know is if it will work with the others."

"What do you tell them about companies holding Western licenses, such as First National, M-G-M and Paramount?" he was quizzed.

"We refer them to those picture companies," Rogers replied.

"And what do they say?" he was prodded.

"You will have to take that up with them," he answered. Then he lapsed into the subject of the next month.

"You watch," he stated. "If those exhibitors can't book sound pictures at First National and the others, the fur is going to fly. And the burden of proof will be on Mr. Otterson."

Sam Sax, a patient listener, finally had his say:

"Well," he commenced, "if they can't get pictures from them they have nothing to worry about. Gotham is Bristolphoning its pictures and can give owners of Bristolphone equipment enough product to keep them in sound for six months out of 12. That's what we intend to do if they hold up their pictures. That, and go to court."

Court Fight Seen

Variety obtained Monday from a high talker official the assurance that exhibitors who do not have W. E. equipment cannot book pictures sounded with the company's devices. This pertains especially to Vitaphone. The Warners will recognize no interchangeability tests in projection rooms. Exhibs who have indie equipment will have to make tests while their house is empty in order to ascertain whether the "quality" is there. It will only be after such an investigation that the Warners will consider the exhib's plea for their sound pictures.

The electric company and its producer licensees are now holding a series of conferences. It is hoped that these will eliminate the necessity for court procedure which is now imminent as the only means by which interchangeability may be defined. From independent sources, which regard the courts as their only resort, litigation is also seen as a long drawn out affair which may go for many months before the highest court will be reached. During legal delays indies figure on temporary injunctions to force producers to supply them regardless of equipment.

Clash on Price

What the Warner angle on the "solution" is could not be gleaned in detail except that the brothers stick to their original belief that a cheaper price on the present device, or another less expensive machine, will do the trick. Western has already made clear to Variety that it considers its present budgets at minimum if quality is to be upheld.

A talker official denied that the Warners have acquired a cheaper apparatus which others, well informed in the Warner office, say will be announced within the next two weeks.

That the subject of lowering price may also be injected into arbitrations between Warners and Western Electric, in the film company's claim it has been damaged by W. E.'s alleged slowness in turning out equipment, was also gathered during this interview.

Early in the week Gotham-Bristolphone went deeper into the merits with a broadside statement which shouted interchangeability. Sam Sax, disclaiming any intent on the part of the company to create a wrong impression, declared that the contract for installation did not mention the word and that the product was sold solely on its own merit.

From quarters outside the company heads it was said Leo Brecher had contracted for his Olympia, N. Y. C. Sax said a court precedent would be established within a few weeks, when he confidently expects several exhibs with Bristolphone equipment will be turned down for product with W. E. sound. He refused to say whether Brecher, a leader in local independent circles, will be the exhib. to look for the turn down and bring the test case.

No case of this kind has yet been attempted; the Hagerstown showing having been booked as silent and the Detroit petition, resulting originally in a temporary injunction in favor of the exhibitor, also apparently panning out as a silent booking.

Other exhibs who are unofficially said to have contracted for Bristolphone include: Art Desomeaux, with 16 houses in Wisconsin, whose Strand, Madison, is now being wired, it is claimed; Ed Fay for two in Rhode Island.

Other Indie Tieups

In the cases of practically all the indie talkers there is a tieup with an indie film producer. Just as Gotham claims it will be able to provide Bristolphone users with product for six months, other companies are making similar claims. One of these is called Tonefilm, a tie-up with Agfa Raw Film and another indie producer. This comes out with:

"We realize that although any make of talking picture can be played on our machine and although we believe that very shortly every exhibitor will be able to buy his pictures from whom he pleases and play it on any equipment he chooses, until that is settled the exhibitor wants talking pictures. We therefore interested a man well qualified to make quality pictures—Phil Goldstone, whom every exhibitor knows."

INTERCHANGEABILITY

(Continued from Page 7.)

San Francisco, Dec. 1; Harris, Pittsburgh, Dec. 5; Hennepin, Minn., Dec. 15; Orpheum, Omaha, Dec. 20; Proctor's 86th St., New York, Dec. 10; Keith's Riverside, New York, Dec. 12; Proctor's, Mt. Vernon, N. Y., Dec. 12; Proctor's, Yonkers, N. Y., Dec. 12; Proctor's Grand, Albany, Dec. 21; Proctor's 4th St., Albany, Dec. 21; Proctor's Troy, Dec. 17; Proctor's, Schenectady, Dec. 17; Proctor's 58th St., New York, Dec. 20; Proctor's Palace, Newark, Dec. 20; Belmont, Chicago, Dec. 23; and Victory, Providence, Nov. 20.

Bucher says that talking shorts will also be produced by Photophone with Richard Currier in charge of the short subject talkers, headquartered with Bucher at 411 5th avenue in the Photophone executive and sales' offices. The company has taken over the fourth in addition to the 11th floor for the sales department.

The Exhibitor

The biggest danger lies in an exhibitor contracting for a cheap talker and finding he has a white elephant on his hands because of possible patent infringement. The majority of the lesser exhibs are naturally interested in the cheaper talkers because of the price. That's the only chance the indie equipment has—price, it is claimed.

If enjoined under patents' ruling, the exhibitor would be tied up with a product for which he has probably paid a susbtantial sum down on account.

DETROIT SOUND TEST CASE DEFERRED

Detroit, Oct. 30.

Judge Merriam of Wayne County Circuit Court today continued the mandatory injunction obtained by James N. Robertson, exhibitor, against Paramount, Famous Lasky and other producing companies until Nov. 7. Hearing of the case was postponed at the request of Attorney Frank D. Eaman, representing the defense, to enable him to further prepare his case.

Robertson, owner of the Cinderella and Roosevelt theatres, has installed in his houses an invention of his own conception and construction. He calls it "huma-phon" and built it with the aid of Roy Johnson, electrical engineer, at a cost of slightly less than $500.

Huma-phon is capable of reproducing sound by both disc and photographic methods.

A corporation has been formed by Robertson and Johnson for the manufacture and sale of the device. According to Robertson, $250,000 of orders depend upon the outcome of the suit. He declares that he will sell his machines outright and price will depend upon the seating capacity.

Robertson began considering the device, he states, when he found the cost of vitaphone installation for his two houses would be $30,000 and one-half of the proceeds.

Trouble started when Robertson requested discs for "warming up" his first sound picture which was advertised with Paramount copy. Day of opening after orchestra had been released, Paramount refused delivery of records. A mandatory injunction was immediately issued by Judge Merriam. This injunction still continues in force and has enabled Robertson to show "Sawdust Paradise" and "Tempest" with original musical settings.

Other Paramount films named in the bill of complaint which is covered by the injunction include "Beggars of Life" and "Loves of an Actress." First National is represented by "Lilac Time," "Waterfront" and "Night Watch." United Artists has contributed the effects for "Tempest" and must do likewise for "The Battle of the Sexes."

Paramount,. through Otto Bolle, local branch manager, entered into a contract with Robertson for the distribution of fifty features, all silent. When "Warming Up" was brought out with sound a new contract was drawn which gave the exhibitor the use of the records.

Bolle claims use of Western Electric equipment was stipulated in the contract. Robertson denies this. Case is expected to be further complicated because of the fact that Robertson holds a First National franchise for the use of all material. This began in 1922 and will not terminate until 1945.

Among other things, Robertson will attempt to show that "defendants are conducting their business in an illegal and unlawful manner through contracts that they forced exhibitors and others to sign which do permit of a restraint of trade in the method and manner of distribution of various products, all of which acts, contracts and agreements should be decreed to be void and in violation of the Clayton Act and the laws of the State of Michigan."

Ralph E. Routier is attorney for the Roosevelt and Cinderella theatres, which are the only houses outside of the downtown theatres advertising pictures with original sound effects.

Fox's Sound Dozen

Fox has added 12 productions to its sound schedule.

These include "The Valiant," written by Eugene Walter; "Dream House," from an original; "North of Dixie," starring Charles Gilpin, Negro actor; "The Cornet Rehearsal"; "In Dutch," Clark and McCullough's next; "The Ring," for the same duo, and "Friendship," another by Eugene Walter, with Sylvia Fields.

Hughinin Resigns

Los Angeles, Oct. 30.

Harry L. Hughinin, assistant to John Waldren, general manager for Mack Sennett, has resigned after an association of eight years.

He will probably join the production staff of M-G.

Albert Conti and Lucien Littlefield added to "Saturday's Children" for F. N.

Barbara Worth added to "Sunset Pass" (Par.).

West Coast Motion Picture Directory of Players, Directors and Writers

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Just Completed a Feature Picture
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ORGAN CONCERT
PARAMOUNT THEATRE
NEW YORK
WEEK OF OCTOBER 27
"JEANNINE, I DREAM OF YOU IN LILAC TIME"
(Leo Feist, Inc.)
"I'M WILD ABOUT HORNS ON AUTOMOBILES THAT GO TA TA TA TA"
(Shapiro-Bernstein)
"DON'T BE LIKE THAT"
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AS A SILENT PICTURE

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!IN SOUND!

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United Artists Theatre, Chicago
Eastman Theatre, Rochester
Strand Theatre, Syracuse
Loew's Orpheum, Boston
Strand Theatre, Providence
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Space does not permit listing the hundreds of leading wired theatres that have already booked "SUBMARINE"—*The Dramatic Marvel of the Season in Sight and Sound.*

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LOS ANGELES RECORD:

"Seats were hard to find —long line stood in foyer waiting its turn. One of those offerings which make the public wish there were more like it. A dramatic thriller. Miss Talmadge in one of her prettiest roles. Few stars have more dramatic moments crowded into six reels."

LOS ANGELES TIMES:

"Has dramatic and well-knit plot. Holds marked interest. A forceful film. Situations splendid in their intensity. Excellent elements of surprise. Story of romance and sacrifice gains in force and drama. Miss Talmadge gives a notably sustained performance, achieving a splendid dramatic note."

LOS ANGELES HERALD:

"Talmadge picture a HIT at U. A. Public scents a good picture before it is shown. Long lines waiting at U. A. told their own story. Picture very fine. Miss Talmadge's beauty and capacity for emotion are as vibrant as ever."

Joseph M. Schenck presents

NORMA TALMADGE

"in The Woman Disputed"

WITH OR WITHOUT SOUND

HENRY KING production *with*

GILBERT ROLAND

Directed by Henry King & Sam Taylor

UNITED ARTISTS S.R.O. PICTURE

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

N. Y. Indie Exhibs Selling to Fox Will Disappear from Exhibition

It is reported that over 100 of the 160 independent theatres in the Greater New York area lined up for purchase by Fox have been practically closed for, with formal papers about to be signed.

The theatres so far arranged for provide for a complete sell-out. Independent theatre operators involved will disappear in the metropolitan area following the closing of the negotiations.

There is no case, so far, where an independent retains an interest in his theatre on the proposed deal with Fox. Those wishing to retain any kind of an interest can only buy Fox shares at the market price. Some exceptions may be a few indies to go into the Fox executive organization.

In general the independents seem happy and relieved to sell out to Fox. The acquisition of these theatres, all in one section will give Fox from $3,000,000 to $5,000,000 in additional rentals annually where he is now possibly getting 30 per cent, of those figures, without any considerable increase in distribution costs. In Movietone News alone Fox's new income will be $500,000 annually.

Small Exchange Going

The doom of the small independent film exchange seems to have been sounded by the influx of the talkers.

Within the past few weeks a number of the small exchanges have collapsed, with others hanging on by a thread.

Smaller exhibs have failed to support the small exchanges. With talkers coming in making the market all the tougher, the small exchanges are dying fast.

One prominent small exchange man, who has quit the exchange end flat, is reported having lost $500,000.

URBANA GETS SUNDAYS

Urbana, Ill., Oct. 30.

Sunday opening proposition, defeated here two years ago, was carried last week at a special election by a 206 majority.

There were 1,325 for Sunday shows and 1,119 against.

Picture Possibilities

"Girl Trouble"—Very Favorable

"GIRL TROUBLE" (Comedy, Herndon, Belmont).

Corking material and title for a fast moving farce, minus dialog, with lines from the show figuring as surefire laugh titles. Dialog would slow this one up on tempo, the stage version's main fault. Strictly for a young, good looking cast and a director with a sense of humor and a flair for pace. It tells of an overly mothered only son who suddenly again finds the carnival girl he married when 17, and she 15, a union which the mother had at once annulled.

Locale is New York, having the stage sets of the Park Avenue apartments of mother and son. Plenty of chance for impressive production and if played as a farce can be made into a pip picture for laughs and money. Good chance for a theme song if showing the first marriage being broken off and reprising the melody thereafter. *Sid.*

"Exceeding Small"—Unfavorable

"EXCEEDING SMALL" (Drama, Actors Theatre, Comedy).

A life like story of a freshly wed couple who solve their problems by turning on the gas. No fun. *Ibee.*

.."Gods of the Lightning"—Unfavorable.

"GODS OF THE LIGHTNING" (Melodrama, Hamilton McFadden and Kellogg Gary, Little).

Based on the Sacco-Vanzetti case with little relief from its tragic message. *Ibee.*

"Animal Crackers"—Possible as Talker

"ANIMAL CRACKERS" (Harris—Musical Comedy—44th St.).

Marx Brothers show, unless as talker with stars in person, out for the silent flickers. Plot only a frame-work for Marx's antics. *Abel.*

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DIAMOND
(DANCING HARPIST SUPREME)
Featured with
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DENVER BEAUTIES Idea
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BE EAST AROUND XMAS!
BABE MORRIS
Queen of Tap Dancers
Direction FANCHON and MARCO
Touring West Coast Theatres
Featured in "ARTISTS" Idea

WEST COAST NOTES

"Shady Lady" and "Geraldine" both to be made all talker by Pathe.

Eddie Cline to direct Denny's next, "Lucky in Love" (U).

Fox to do newspaper story, Fred Neumeyer directing. Sally Phipps and Robert Elliot starring.

Henry Lehrman to direct "Blew Danube" as his first talker for Fox. George Beckels, Arnold Lucey, Donald McKenzie, Stuart Irvin, Marjorie Beebe and Jerry Madden in the cast.

U producing "Barnum Was Right," with Glenn Tryon starring.

Kenneth Thomson added M-G-M's "The Broadway Melody."

Frances Marion, scenarist M-G-M, back from Europe.

Bryant Washburn and Carroll Nye added "Jazzland," Quality.

Brandon Hurst, in "Wolf of Wall Street."

M-G-M will produce Stanley Houghton's play, "Phipps," as a short. Three characters—Lowell Sherman, Cyril Chadwick and Betty Francisco.

Ernest Torrence added to "Thirst" (M-G).

Hal Roach has Harry Langdon on a three-year contract for feature length sound comedies. Langdon will begin Jan. 1.

Mary Nolan opposite John Gilbert in "Thirst" (M-G).

Supporting Charles Chase at Hal

(Continued on page 38)

World Wide for Ufa Via Educational

Under a last minute arrangement, World Wide, distributing foreign product through Educational exchanges, has agreed to handle about two pictures for Ufa in territories not covered by David Brill. When Brill's franchise has expired, or if he should decide to relinquish his eastern territorial rights on the German product before, World Wide has agreed to take Ufa pictures in bulk.

It's the first physical distribution by World Wide. It has been organized about six months.

The Williams-Hammons distributing organization had twice turned down Ufa's German executive, Kurt Hubert, until Brill's interest ended. It was not until Hubert had made two visits here recently and after Brill had refused a job with World Wide and a cut in the receipts from his territory that World Wide agreed to give Ufa the temporary superficial listing.

At the same time World Wide announces it has closed a deal with Charles Wilcox to distribute a series of British Dominions' productions.

HOUSE'S 2 M.C.'S

Chicago, Oct. 30.

Parthenon, Hammond, Ind., has two regular m. c.'s, using Johnnie Ryan the first half and Eddie Hanley last half.

They work with Bill Michael's stage band.

Garrett Graham titling "Shady Lady," Pathe.

Seena Owen added to "Queen Kelly" for Gloria Swanson.

Grauman's Abandons Pit Orchestra And Stage Show—All Sound at Chinese

Los Angeles, Oct. 30.

Sid Grauman will have no stage show or orchestra in the pit when reopening the Chinese Nov. 1 with "Noah's Ark" on the screen. The Grauman house has been known for its prologs and large musical organizations.

It is understood the demands of the musicians' union for a six-day week had considerable to do with Grauman eliminating the orchestra in the Chinese. With the orchestra out Grauman abandoned stage presentation. Vitaphone shorts and organ and sound to "Noah's Ark" will be the entertainment provided at this $1.50 and two-a-day house.

It is understood that there is a likelihood the orchestra will also be eliminated at the Carthay Circle when "Interference" opens, for the same reason as at the Chinese.

3 Out of 5

Chicago, Oct. 30.

The Chicago Tribunes' inquiring reporter asked five people whether they would rather have a season ticket for the opera, drama, pictures or symphony orchestra.

Three picked pictures and two opera.

Two Indie Firms Merge 11 Houses in Chicago

Chicago, Oct. 30.

Miller and Zemansky and Bland and Sapperstein, independent theatre owners, have joined forces. They will hereafter operate their string of picture houses under the name of West Town Theatres Co.

Miller and Zemansky houses are the Park, Plaisance, Lucille, Savoy and Forrest. Bland and Sapperstein have the Lexington, Garfield, New Oak, Famous, Olympia and Rogers.

Jack Miller is president of the Exhibitors' Association of Chicago.

Harry Watts Quits Blank

Omaha, Oct. 30.

After 10 years with A. H. Blank, Harry Watts, his ace house manager, is leaving.

Watts is branching out for himself but won't tell how.

Hold-Out Complaint By Congressman

Washington, Oct. 30.

A Congressman complains in his official capacity of the manner in which the hold outs are handled in the local picture houses.

Representative Bowman, W. Va., did the complaining. It looks like new regulations. In his letter the congressman said something about like conditions throughout the entire country, which he hoped to find means of correcting when the legislative body again assembled.

Eastman Panchromatic Negative

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In developing it the Eastman Kodak Company has pursued its long established policy of constantly helping to improve the motion picture art. In presenting it to the trade it maintains its undisputed forty-year supremacy.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Talking Shorts

MOVIETONE NEWS
10 Mins.;
Strand, New York

With but talking clips of Gov. Smith on the streets of Chicago, and Mr. Hoover at the Madison Square Garden for attention, the 10 minutes this issue of Fox Movietone ran at the Strand Sunday meant but little.

Hoover was given much the best of it through the talker repeating some of his speech. It only had Smith amidst the street crowds.

Other stuff looked library, such as the antics of a trained police dog with a lot of professors standing around. A caption said they were curious as to just how much intelligence the dog possessed. If that's on the level, the dog knows more than they do.

WARING'S PENNSYLVANIANS
VITAPHONE No. 478
9 Mins.
Strand, New York

Taken some time ago this canning of Waring's Pennsylvanians likely in the Strand this week because of the rep left there by the same band in person. That's reason enough and there's no other, for the record is poor in studio workmanship.

Its age is denoted as much by the music as Vitaphone's number. In the selections is "Little White House," a hit of two years ago. The band's finishing number with some individual comedy, in dialog, this record's single recommendation. There are plenty of band numbers on talking shorts much better, and Waring could make another now.

Studio technique of the day this was made left the band upstage, with a few meagre close-ups of the musicians. Totally ruins the picture, other than the closing selection. *Sime.*

"THANKSGIVING DAY"
VITAPHONE No. 2599
12 Mins.; Comedy Sketch
Strand, Yonkers

First of the originals written by Addison Burkhart and directed by Bryan Foy. Subject is very mild laughing interlude, lacking in vigorous comedy. It suggests that the talker is not yet ready for comedy that depends upon exchange of talk—that is, comedy that lies in the spoken word itself rather than upon the spoken word fortified by pantomime that is intrinsically laughable.

It is Thanksgiving Day in the office of two young doctors who are starving to death in a small town of too healthy population. They have nothing to be thankful for. They are sympathizing with each other when the undertaker from downstairs pays them a visit, a lugubrious individual who is near bankruptcy because of the same situation. This is made amusing, because the mortuary's only cheerful moment is when he realizes that the two young medicos are possible customers if they starve to death. Harry Kelly gives the role just the right touch.

Things brighten for the docs when word comes via telephone that the rich man of the town has had a stroke and another man has fallen from the top story. Climax when overjoyed doc drops in a faint at the good news and undertaker measures him with his tape.

Undertaker's comic gloom is only thing expressed in pantomime and is the only item that gets laughs. Talk, which probably would be funny in print, is poor in sound. Whole subject suggests that essence of talker sketches is that fun of a situation be reflected in "business." *Rush.*

CHIEF CAUPOLICAN
VITAPHONE No. 2598
7 Mins.; Songs
Strand, Yonkers

Standard vaude act and valuable subject for program spot. Musical turn of good quality with the added angle of singer being an Indian. Set shows Indian village background.

Caupolicon does three numbers, nicely paced, first two "Bedouin Love Song" and "After Long Absence," to display trained baritone voice, and finally "Pale Moon," number of fine popular appeal.

Well received here with substantial applause at finale, all on straight musical merit. Strictly a subject for limited use. Probably be flat where the clientele wants slapstick and jazz. *Rush.*

DOROTHY WHITMORE
VITAPHONE No. 2538
8 Mins.; Songs
Clinton, New York

Handicap provided by Miss Whitmore's selection of numbers is hardly surmounted by her voice and appearance. Looks and singing both excellent, but neither as good as the repertoire is bad.

Unfavorable impression at this small house was also due in part to the volume of sound against the size of the theatre and its acoustics. Until the regulation of tone is perfected all numbers along the line of Miss Whitmore's will be at a disadvantage. *Bige.*

JESSE STAFFORD'S BAND (11)
VITAPHONE No. 2370
Instrumental; 10 Mins.
Warner's, New York

Ten piece outfit led by Stafford and evidently a Coast combination. Boys make a satisfactory instrumental explanation as to the reason for their appearing. Only strong enough to open or close. Warner programs invariably start with these orchestra items, and they're probably right. In a grind theatre it's a good spot for the house to change over.

Three numbers by the band, the best of which is a hot pop vocally translated by two of the members. A military band conception of "Yankee Rose" used to close lacked the strength for this applause spot. The number still sounds like an Englishman's conception of "an American ragtime song," and a concentrated brass ensemble failed to enhance.

No different from any of the preceding orchestra disks. Recording sounded good here, with a piano passage prominent. This is Herb Wiedoft's former band taken over by Stafford. *Sid.*

ROGER WOLFE KAHN'S BAND
VITAPHONE NO. 468
11 Mins.; Instrumental
Clinton, New York

This one and No. 469 were probably made at the same time. In the latter, assisting the Kahn band, were Henri Garden, tenor, and the Williams Sisters. No. 468 has the Mound City Blue Blowers for variety. Without the freak four-piece musical combination it's just a straight band record, and that means little today.

Two selections by the orchestra with the Blowers in the middle. This specialty concludes in a dance by one of the quartet. Kahn does his own announcing with clarity and finesse. Night club set. Half dozen or so spectators sitting and applaud.

A departure from the usual would be to have the extras get up and dance to one band number. That might have made No. 468. *Bige.*

EDDIE NELSON (2)
VITAPHONE No. 2548
8 Mins. (street scene)
Strand, New York

Good enough light comedy, carried along by Eddie Nelson, its principal. Support holds a girl (Dolly Nelson) and a traffic cop (Jack Lipson).

Scene is supposed to be Columbus Circle, New York, with the cop on the highway, but the backing is entirely foliage, suggesting studio staging. Besides the absence of all foot or wheel traffic while the action proceeds is against the illusion of the subject. That may or may not be noticed by audiences at this early time of talking shorts. Where light comedy will fit in, this will nicely do.

Dialog by all of the players, each doing well but Nelson far in the lead. His comedy antics as per usual, for Nelson is fairly well known along the march of musicals in key cities. *Sime.*

JOHN CHARLES THOMAS,
VITAPHONE NO. 481,
Singing; 5 Mins.,
Warner's, New York

Baritone singing the prolog to "I Pagliacci" and how. Above the average operatic short because the melody cushions on the ear; it will not be familiar to the average audience; Thomas is not in clown attire and the deeper register of his voice is mechanically heard to particular advantage. Besides, it only runs five minutes and no encore.

Thomas steps through drapes to sing and exits in the same manner. Especially well received before a first night $2 crowd and apt to be more appreciated by the loge clientele in the regular houses. But this disk holds enough appeal to entertain both dinner jackets and sweaters. *Sid.*

CAROLYNNE SNOWDEN CO. (4)
VITAPHONE NO. 2109
Songs and Band; 9 Mins.
Clinton, New York

Colored syncopation dished up by Miss Snowden and a three piece band consisting of drums, piano and banjo. It's an amateurish effort in every respect.

Opening in full stage the colored gal, who screens poorly, offers a snatch of "St. Louis Blues." Following another song the singer is off for a change while musicians try to get hot and miss. Charleston finish also lacks entertainment value.

This short, probably the first with an all colored cast, will get little even in houses catering to the Race.

FRANK RICHARDSON
VITAPHONE NO. 2329
Songs; 9 Mins.
Clinton, New York

Working on a draped set and assisted by a pianist, Richardson sells a trio of pop numbers in snappy fashion. His high tenor voice reminds of Joe Schenck. A short recitation and a mild gag with another song to close. Latter is effectively put over in a minor key on the second chorus.

This is Richardson's second record and, like his first, was well received at the Clinton. Okay for early spotting in the neighborhoods.

HARRY DELF
VITAPHONE No. 2551
6 Mins.; Songs
Clinton, New York

Harry Delf at his best in two comedy character songs, the second and featured one being "Soup," also serving as the record's title.

Opener informs the men that they don't look so hot when getting up in the a. m., either. "Soup" characterizes various types in the act of tipping the bowl, from Hebe to Irishman. Fine comedy item. *Bige.*

THE TOILERS
(SOUND)

Tiffany-Stahl's first sound feature, synchronized by R. C. A. Photophone, with special score by Dr. Hugo Riesenfeld. Joseph Littau, musical conductor. Reginald Barker's production from original story by L. G. Rigby. Titles by Harry Braxton. At Mark Strand, Brooklyn, N. Y., week Oct. 27. Running time, 78 minutes.

Steve.....Douglas Fairbanks, Jr.
Mary.....Jobyna Ralston
Joe.....Harvey Clark
Toby.....Wade Boteler
Butch.....Robert Ryan

Tiffany-Stahl's first Tiffany-Tone or sound film feature, debuting at the Brooklyn (N. Y.) Strand, is a strong program feature. It is vigorously forceful, growingly impressive and possesses a somewhat seasonal advantage because of its Xmas theme, which would make it about ripe for the bulk of the booking dates. The holiday period, however, is just as incidental for general purposes, as it is significant for immediate timeliness, paradoxical as that may sound.

Starting a bit slowly, and this can readily be corrected with the cutting down of those 78 minutes of running time, "The Toilers" grows on one, grips the interest with the realism of the three buddies' existence in a coal mining town, packs a tear in the simple earnestness of the grateful orphan waif (Jobyna Ralston), who sacrificially endeavors to signify her gratitude to her savior of the storm, and builds up into an epochal wow finish in that battle against time to rescue the entombed miners.

If nothing else, the finish makes the picture. Here Reginald Barker has extended himself in many forceful yet subtle niceties to build up the suspense and get across the grim realism of it all.

A cul de sac in the mine is barricaded in a desperate effort to halt the flames, which have taken serious human toll already, and the dozen men who are trapped within finally tap out a Morse code S O S, attracting the rescuing crew above, who for 36 hours fight against time in drilling their way into the lower level of the coal mine.

Douglas Fairbanks, Jr., as Steve, is the amanuensis of the unfortunate group, leaving behind memos of the number of men, date and hour, who are forced to retreat into the mine. Building barricade after barricade to check the flames, they are finally trapped at the blind end of the passageway. In lieu of titles his memos, with great impressiveness and undeniable drama, detail the fate of himself and his buddies, with occasional tragic notes punctuating the biography, such as one man dying in the flames, another from asphyxiation, etc.

Outside the mine, at the helm of the rescuing crew, is Toby (Wade Boteler), while his two particular buddies, played by young Fairbanks and Harvey Clark (in an excellent dour role), are among the 12 trapped miners. This very day was to have been Steve's wedding day to the orphan of the storm, whom he had literally rescued out of a snow drift earlier in the film. With this poignantly dramatic premise as a basic background, Barker builds up the human interest significance of the rescue in masterful fashion.

"The Toilers," as a title, is derived from the celluloid saga of three men who toil below the earth for the benefit of humankind in general, which gives little thought to them and their labors.

Under the R. C. A. Photophone process, with the sound waves on a celluloid sound track adjacent to the film, cutting is an easy problem, thus simultaneously eliminating film action and coincidental synchronized music with a snip of the shears. Under the Western Electric system of phonograph records this cannot be done without damage to the synchronization, particularly where there is dialog.

"The Toilers" is devoid of dialog, but introduces three choruses of a miner's doggerel. There are two other brief snatches of pop song choruses for comedy purposes. The sound effects are limited, but well done, such as a motor car rumbling across a wooden bridge, usual door knockings, gongs, chimes. The big punches are the whirring grind of electric drillers eating into the earth's vitals as the rescue crew is at work, and the shrill siren whistles of distress.

When the air compressor goes awry the effect is walloped across as the trapped miners below bemoan their fate and conclude the rescuers have given up the attempt. As the air compressor becomes efficient again the synchronized whirring effect, coupled with the physical animation of the entombed miners as they react anew to the drilling, is an undeniable effect.

At the Mark Strand, Brooklyn, the Photophone synchronization is projected over the W. E. equipment.

Dr. Hugo Riesenfeld's score is excellent and well mated to the theme of the picture.

Tiffany-Stahl has a winner in

It Will Be a Bear of a Production
"FIVE O'CLOCK GIRL"
Starring
MARION DAVIES
Directed by
ALFRED E. GREEN
Released by
M-G-M

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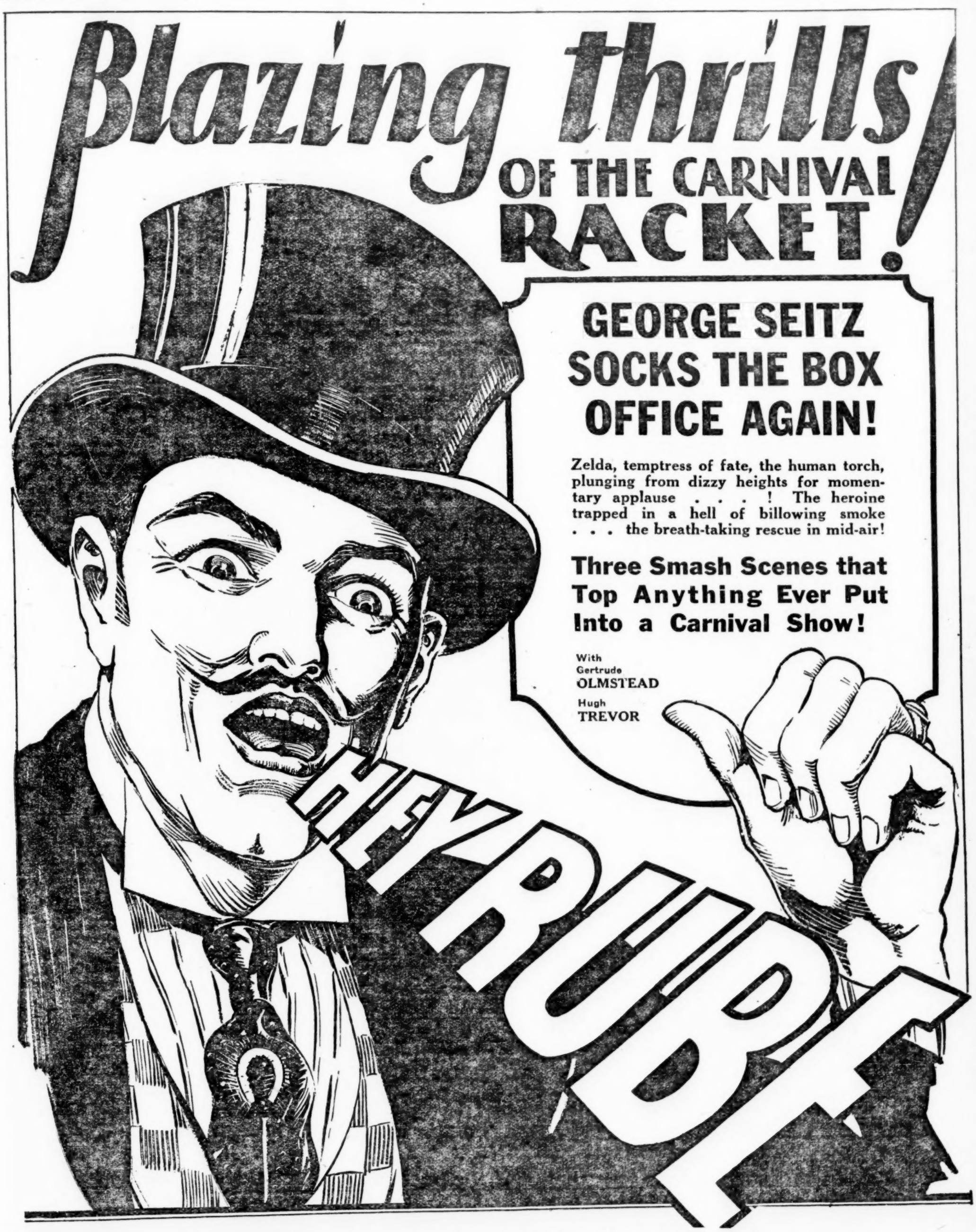

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UNIVERSAL **PLUS "THE BARGAIN IN THE KREMLIN,"** THE MIGHTY story by Sir Philip Gibbs, with Joseph Schildkraut. Silent and sound!

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"The Toilers." It rates a Broadway first run if booking exigencies don't count against that. The Stanley Co. forced this one in at the Brooklyn Strand, thus setting that theatre's feature schedule back a week behind the Manhattan Strand, which was the former routine, although lately both Strands, across the bridge from one another, have been playing the same pictures, day and date, only varying a week apart on the talking shorts.

Abel.

THE HOME TOWNERS

(DIALOG)

Warner Brothers production and release. Featuring Richard Bennett and Doris Kenyon. Adapted from George Cohan's play of same name and directed by Bryan Foy. Scenarists, Addison Burkhart and Murray Roth. Cameraman, Barney McGill. At Warners, New York, for twice daily run starting Oct. 23, $2 top. Running time, 94 minutes.

Vic Arnold.....Richard Bennett
Beth Calhoun.....Doris Kenyon
P. H. Bancroft.....Robert McWade
Mr. Calhoun.....Robert Edeson
Lottie Bancroft.....Gladys Brockwell
Joe Roberts.....John Miljan
Mrs. Calhoun.....Vera Lewis
Wally Calhoun.....Stanley Taylor
Casey.....James T. Mack
Maid.....Patricia Caron

George Cohan's comedy won't have much, if any, trouble entertaining the proletariat. It's one instance, possibly the first, where the dialog is minus constant heroics and where an effort has been made for tempo, a drastic fault most of the preceding talkers have unfurled. The dialog evidently has been taken intact from the play with Robert McWade, who does the trailer on this one, in his original part and running away with the picture.

It may be an all-legit cast. Yet McWade and Gladys Brockwell are the standouts because they've a majority of the answers, while Richard Bennett and Doris Kenyon are limited to carrying the story and playing straight. Both perform and screen well with Miss Kenyon's voice a bit too high in pitch to sound natural.

Principal error is the 94 minutes, when 80, or even 70, would have been sufficient. A bit slow and too talky in spots. That's something many a stage comedy has suffered from. If the situation is duplicated here it shows how close this talker is running to the in person version. Studio will and can take a bow for itself when its work necessitates such comparison, as that's what the coast has been aiming at ever since it started on sound.

Sooner or later Warners must go outside. Phoney exteriors or outdoor shots with studio made effects cannot and do not impress. These immediately remind that it's a sound picture to dispel whatever illusion has been woven by the interior work, no matter how excellent that may be. This, of course, is looking toward that time when the talkers will be 100 per cent efficient as well as dialog, and when sound films have probed their complete field. It may not make so much difference at present as the novelty angle remains prominent although tapering off in many spots.

"Home Towners" revolves around a man in his late 40's about to wed a girl 25 years his junior with best man coming on from South Bend just to confirm his suspicions that the prospective bride is after his pal's coin. Bennett is the bridegroom and McWade the well meaning friend.

McWade gums up the entire situation to the extent Bennett gets back his ring. McWade, finally convinced that he's wrong, has to bring the would-be honeymooners together again.

Moral of the piece is in the author's indictment of the suspicious small town mind. It is unreeled that the girl and her family are not chasing money but either Bryan Foy, director, or the author have omitted to build up any sympathy for the bride or her kin.

Interest centers on McWade, the jam he [illegible] and the comedy grouch he develops. Pace and strength taper off during the build up for the grand reunion. Foy might have done better had he not prolonged the trip to the climax. Story is slow in starting. The side arguments continuously going on between McWade and his missus (Miss Brockwell) hold many a chuckle, outright laughs and one or two double entendre replies.

Miss Brockwell is excellent all the way. She's in talkers permanently and belongs there. With [illegible] sounds out [illegible] talking team perfectly cast. McWade has long been known for his stage grouches and hasn't forgotten any of the tricks. It's likely Foy allowed McWade to direct himself during his supposed unruly moments. Robert Edeson has very little to do and after the main quartet Stanley Taylor is best among the support.

Picture will do business because it has merit, besides being a talker with the Cohan, Bennett and Kenyon names. Opening night at Warners, amplification was exceedingly good. Interior sets rather obviously reveal where the microphones are masked with the players' voices becoming indistinct when turning away from these mouthpieces.

Another conclusion to be drawn from this performance was that no Broadway picture ever received worse projection at a premiere. The booth was possibly concentrating on the records and forgetting that focussing does help.

Sid.

THE MIDNIGHT TAXI

(DIALOG)

Warner Bros. production and release. Directed by John G. Arnoldi. No other program credits, other than featured players: Antonio Moreno, Helen Costello, Myrna Loy and William Russell. Titles by Joseph Jackson. At Strand, New York, week Oct. 27. Running time, 62 minutes.

"Taxi" Driscoll.....Antonio Moreno
Nan Parker.....Helen Costello
"Mile-Away" Morgan.....Tommy Dugan
Joe Brant.....William Russell
Mrs. Joe Brant.....Myrna Loy
Jack Madison.....Bobbie Agnew
Detective Blake.....Pat Hartigan
Lefty.....Jack Santoro
Squint.....William Hauber
Dutch.....Paul Kreuger
Rastus.....Spencer Bell

As a dialog talkie meller, good enough, on the dialog end mostly after saying that Tommy Dugan steals the picture, for work, voice and comedy. Can go into any wired house for a week.

Story's conventionality no help. About cheating cheaters, rum runners and plain crooks. Its title "Midnight Taxi," taken from a fleet of taxicabs carrying booze.

Then there are stolen bonds and the young clerk convicted, a tough kid, too, tougher than the crooks and made a bit too tough for this background, because he looks, talks and acts like a giglio, with boy's sweetheart doing some detect stuff to get his release.

After that the cheating cheaters frame, an exchange of fur coats on a train, pinch, beating the train by plane, and once more the detached car, rushing backwards.

Ingredients all familiars, but action snapped up, and Dugan does the rest. In this billing, Dugan could have easily stood featuring with the others. It's about time the Warners gave that comedian some billing; he looks the best they have with his natural vocal adaptability for added value. Here he is a stuttering simp crook, a hanger-on, and his dialog contains more laughs than the printed captions.

Dialog is not continuous. There is a long stretch of silence at one period. It hurts, for there is nothing to meet the expectancy meantime.

Antonio Moreno does fairly with dialog; much better in acting. Helene Costello is carefully proficient, having been given much protection, it appears, on the dialog thing. She needed more on her looks here. William Russell runs about second when talking. Bobbie Agnew and Pat Hartigan in their minor roles suggest talking voices with more opportunities.

One of those talking melodramas that Warners seem to do so well at no extravagant cost.

VARSITY

(DIALOG)

Paramount production and release starring Buddy Rogers and featuring Mary Brian and Chester Conklin. Directed by Frank Tuttle from Wells Root's story. Titles by George Marion, Jr., with R. J. Stout cameraman. At the Paramount, N. Y., week of Oct. 27. Running time, 67 Mins.

Jimmy Duffy.....Charles Rogers
Fay.....Mary Brian
"Pop" Conlan.....Chester Conklin
Middlebrook.....Philips R. Holmes

College story minus a football game and with dialog. It's the yarn for which Yale refused its campus and so the author, a New Haven alumnus, had his prayers answered by Princeton. It's a prettier school anyway. "Varsity," as a picture, doesn't go very far out its way to prove anything but it figures as moderate program material with three dialog passages to help.

Not that the conversation is particularly pert or well played. Understanding is that the dialog scenes were inserted after the picture was completed on the Coast, cast principals coming east to do it. Only three of these talk—Rogers, Miss Brian and Conklin of whom the latter is best and the girl, as usual, is not heard to advantage. Holmes also says a few minor words. Rogers is vocally colorless. Of the 13 minutes of dialog 10 come at the climax. The earlier three-minute insertion and a couple of youngsters singing just go for the "talker" on the outside billing. No laughs in the "sides," Marion's titles getting all the worded merriment.

The Tiger in its lair looks good and the atmosphere is excellent. Synchronized score, of course, aids by playing a good many of the Nassau tunes and even a couple of the cheers have been recorded, four or five voices not yet being able to duplicate the roar of a cheering section, although as this is a snatch of a baseball game it's the right effect. Love story is rather silly and meaningless, young Duffy falling for a carnival girl he meets in Trenton and eventually wedding her after a title has skipped two years and graduation. Suspense hinges on Duffy thinking himself an orphan with his father (Conklin) the janitor of his dormitory and trying to break the boy's inheritance of a lust for drink. Builds up until a couple of carnival men frame Duffy into getting well stewed so they can

(Continued on page 31)

Great! NOW AT THE Strand Theatre Vancouver, B. C.
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THE GREAT
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SAYS:

My good press notices would take up the whole edition of "Variety," but in general they say:

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LITERATI

Hershfield Burning

Harry Hershfield quit his "Broadway Unlimited column in the New York Evening Journal cold last Friday, owing to contractual differences with King Features. This does not affect the cartoonist's contract with the syndicate for his comics, this arrangement having 3½ years yet to go.

Hershfield was displeased with the King Features' treatment of his stuff for out-of-town syndicating, according to understanding. In view of the toll the column was taking on his health, considerably jeopardized owing to his manifold duties, the cartoonist-columnist-humorist felt himself entitled to better terms.

Harry says he would have quit Thursday as he planned originally, but extended himself an extra day in order to get a plug-in for his pals, the four Marx Brothers. Hershfield states that the "Broadway Unlimited title is owned by his wife, and is her personal property. If King Features or the Journal elects to essay another Broadway column, it may mean a new title for the department.

Hershfield is particularly burned about Walter Winchell's paragraph in his Friday morning column in the Graphic which gave the impression it was the cartoonist who called Winchell when, Hershfield alleges, it was the Graphic col. conductor who phoned him to verify the report and asked that a long-standing feud between the rival columnists—strictly a difference resulting from their newspaper activities—be buried. Winchell also added that hereafter the Hershfieldian gems of wit would punctuate his (the Graphic) column. Hershfield vehemently denies that for no other reason than that he'd be a chump to contribute to a rival paper against his own syndicate, even though he may be personally on the outs with that syndicate over contract details.

Class for Telegraph

Gene Fowler, m. e. of the Morning Telegraph, is going out for a class specialized paper, though Fowler prefers not to hear "specialized." He has thrown out the vaudeville, burlesque and nite club departments, injecting opera, society and high-grade music, holding racing, sports, pictures and the legit.

In the new form the Telegraph, it is understood, will go after national and department store advertising. Price, 10c, sticks.

S. Jay Kaufman's daily column has been scrapped, though Kaufman remains under his contract expiring next April. Norman Hapgood has been added as political writer with the Telegraph coming out for Smith.

Many additions have been made to the reportorial staff, likely leading to a weeding out. Several letouts with the discarding of the three departments. Vaudeville was played up by the Telegraph for 30 years. Burlesque has been in the paper for 20 years.

G. B. McCutcheon Dies

In the death of George Barr McCutcheon, 62, novelist, the literary world lost one of its best known and and most popular romantic writers. Mr. McCutcheon died of heart disease, collapsing in the Hotel Martinique, N. Y., where he was attending a Dutch Treat club luncheon Oct. 23.

G. B. was a newspaper man in his early days. While with the Daily Courier in 1901 his "Graustark" was accepted by Stone & Kimball of Chicago. The first check for $1,500 gave G. B. his incentive to turn out more and he did. Hundreds of novels poured from his pen, one being "Brewster's Millions" which was first published under a fictitious name, "Richard Greaves" by way of proving that a book by an unknown could record a success.

One of the McCutcheon books was produced as a show in New York, "The Flyers." Many found their way to the screen. Among the McCutcheon novels screened was "Black Is White."

His last novel was "Blades," published last August which had just settled down to a successful sale.

McCutcheon came of a literary family in Indiana and his pals numbered George Ade, Booth Tarkington, Harry Leon Wilson; G. B. was a brother of John T. McCutcheon, the famous Chicago Tribune correspondent, and Ben McCutcheon, also a writer.

No Swope Inside

No inside stuff is reported with the resignation of H. Bayard Swope as general director of the New York World. After a visit abroad for some time, Swope intends returning to New York. He may then, it is said, buy or start another New York daily.

Owing to a rumor some time ago that Swope contemplated leaving the World, to assume another paper, with a couple of the World's former special writers, Heywood Broun and Alexander Woollcott, as his stars, the impression spread that Swope and Ralph Pulitzer had not found fraternizing on the same sheets a matter of happiness to either. It was Pulitzer upon whom the blame was placed for his rather thin-skinned shunning of Broun when Broun told what he thought of the World in another periodical.

Swope is reputed quite wealthy and more so recently through Wall Street.

Gallico Hurt

Paul Gallico is writing his daily comment on sports for the News from his home in Cos Cob, Conn., the result of an auto accident as the News sports editor and his wife were returning home from the Yale-Army game Saturday.

As Paul and the missus were on the Boston Post Road near Fairfield, Conn., a drunk reeled across the thoroughfare and an oncoming car swerved out to avoid hitting him and crashed into the Gallico car. In a car behind was J. Westbrook Pegler, newspaper man, who rushed Mr. and Mrs. Gallico to the hospital.

English Co. Buys Papers

Inveresk Paper Co., said to be one of the largest paper manufacturers in the United Kingdom, has acquired additional newspapers, a report to the Department of Commerse in Washington sets forth.

Acquirements include 80 per cent of the Daily Chronicle Investment Corp., which holds 98 per cent of the stock of the United Newspapers, Ltd., and which in turn controls five papers in the north of England and Scotland. In addition 50 per cent has been acquired in the Daily Mail and Hull Times Company, which controls three large newspapers. Amount involved is reported at $8,000,000.

Inveresk already owns George Toulman and Sons, Ltd., which publishes the Lancashire Daily Post, Preston Guardian, and Blackburn Times. An increase in the capital stock of Inveresk is to be made, bringing the new capitalization up to $20,750,000.

Best Sellers

Baker & Taylor Co., wholesale booksellers, report the following:

FICTION

The Hounds of God	Rafael Sabatini	$2.50
At the South Gate	Grace Richmond	2.00
Silver Slippers	Temple Bailey	2.00
Prisoner in the Opal	A. E. W. Mason	2.00
Old Pybus	Warwick Deeping	2.50

GENERAL

House at Pooh Corner	A. A. Milne	$2.00
Buck in the Snow	Edna St. V. Millay	2.00
John Brown's Body	Stephen V. Benet	2.50
Beneath Tropic Seas	William Beebe	3.50
Rasputin, the Holy Devil	Rene Fullop-Miller	5.00

Arthur R. Womrath, Inc., chain retail booksellers' tabulations:

FICTION

Empress of Hearts	E. Barrington	$2.50
Strange Case of Annie Sprague	Louis Bromfield	2.50
Harness	A. H. Gibbs	2.50
Children	Edith Wharton	2.50
All Kneeling	Anne Parrish	2.50

GENERAL

Zola	Josephson	$5.00
Buck in the Snow	Edna St. V. Millay	2.00
Strange Interlude	Eugene O'Neill	2.50
Why We Misbehave	Dr. Schmalhausen	3.00
John Brown's Body	Stephen V. Benet	2.50

The Doubleday, Doran Book Shops, Inc., another good criterion of best sellers, have a different system of tabulation. The following list comprises not actual best sellers but the titles of of volumes of which they ordered the most copies during the past week. Naturally, this indicates either a large demand or an anticipated strong call:

FICTION

Point Counter Point	Aldous Huxley
Hounds of God	Raphael Sabatini
The Gate Marked Private	Ethel M. Dell
Old Pybus	Warwick Deeping
Lady of Stainless Raiment	Mathilde Eiker
The Babylons	Clemence Dane
Harness	A. Hamilton Gibbs
The Forsythe Saga	John Galsworthy
Best Short Stories, 1928	E. J. O'Brien, Ed.
Silas Bradford's Boy	Joseph C. Lincoln

NON-FICTION

This Book-Collecting Game	A. Edward Newton
Motherhood in Bondage	Margaret Sanger
Goethe	Emil Ludwig
Doctor Looks at Marriage	Dr. J. Collins
Why We Misbehave	Samuel D. Schmalhausen
Lenin	Marku
My Life	Isadora Duncan
Napoleon	Emil Ludwig
Mother Goose	Willy Pogany
House at Pooh Corners	A. A. Milne

Tully as Play

Philip R. Davis, who practices Blackstone in Chicago but between times goes literary, is in New York killing two birds with one trip. Davis was co-author of "The Racket," which Alex. McKaif produced.

Davis has made a play out of Jim Tully's colorful story, "Shanty Irish."

While on Broadway he expects to place his Tully script, with McKaig reported as getting the first fling at it.

Telegraph's Wandering Sons

Willard Keefe, newspaperman and dramatist, who wrote "Celebrity" and one-fifth of "Gentlemen of the Press," went back to his old trade of rewriting on the Morning Telegraph. Keefe recently returned from the Coast where he had been recruited for scenario work.

Keefe's return to the Telegraph was simultaneous with the return to that paper of Sonny McLaren, who also went to the Coast for the pictures. Keefe and McLaren have both previously been on the Telegraph.

Crossword Cold

Although the crossword puzzle fad has gone the way of the collegiate bell-bottom pants and the vo-deo vogue, the puzzle books are still selling at the rate of 50,000 copies a year. So say Simon & Schuster, who came to important attention as publishers with their series of crossword puzzle books, which went 1,000,000 copies in gross aggregate at the peak of the fad.

Morrow's Almanack

The new Morrow's Almanack for 1929, edited by Burton Rascoe, the second of the series, is a better diversified anthology than its predecessor, although lacking individual brilliance of the first Almanack. William Morrow's Sons are the publishers, the 1929 edition being tilted 50c to $2.50 retail over the former.

It's a bright collection of short pieces by over 56 contributors, including Riq, George M. Cohan, Bernard Sobel, Rupert Hughes, Thyra Samter Winslow, Samuel Hoffenstein, Herb Roth, Louis Golding, Walter Winchell, Arthur Kober, Sidney Skolsky, Elliott White Springs, Christopher Morley, et al.

Too Much Show Stuff

Charles A. Hughes, editor-publisher of DAC News, classy Detroit Athletic Club monthly, says he's running too much theatrical stuff and is cutting down on it; comedy preferred.

Hughes, with E. A. Batchelor as his managing editor, was strong for Broadway stuff for a long time.

Article on P. A.'s.

In the current issue of the Atlantic Monthly, Selma Robinson, p. a. for the Literary Guild, has an article titled "For Immediate Release, Please." In it she devotes considerable space to theatrical press agents. The snapper in Miss Robinson's yarn, her test for recognizing a phoney publicity agent who guarantees space in the papers, is of interest to managers and actors.

McFadden's Low Scale

Cabaret Stories, B. L. McFadden, Inc., publication, pays as high as $15 for a 2,000-word story. Beatrice M. Miller, said to be at one brief time a short story writer, is the editor. She gives contribs the works that since Cabaret Stories is a new and struggling publication, couldn't they compromise for $1.98?

Love Study By a Femme.

Simon & Schuster's publication of "The Technique of the Love Affair," anonymously credited to "A Gentlewoman" for authorship, ruthlessly dissects and analyzes the art of attracting and holding masculine attention. The book was issued in London early in October and has attracted sensational attention as to the author's identity and the book's subject matter.

Name Change

Tatler and Social Digest changed its publishing name from Stuyvesant to Carleton in order to facilitate delivery of its mail and that of Town and Country, which also bears firm name, Stuyvesant Publishing Co.

Tatler has moved from the 10th to the ninth floor of the Manhattan Trust Building in New York.

Star's New M. E.

Oliver Owen Khun, formerly news editor of The Evening Star, Washington, D. C., has just been made managing editor. He succeeds Sheldon S. Cline, who died last spring.

Star is still holding fourth place in national display advertising and first place of all the country for amount of local display.

Renaud Succeeding Swope

Ralph Renaud, managing editor of the New York Evening Post, succeeds Herbert Bayard Swope when the latter resigns as executive editor of the World Jan. 1.

Somebody said Swope was quitting the newspaper field because he saw no future in it.

GRACE MARIE
ELINE
in "SUNNY SPAIN," a PUBLIX UNIT
Staged and Produced by JACK LAUGHLIN
THIS WEEK—NORSHORE, CHICAGO
NEXT WEEK—TOWER, CHICAGO
Direction WILLIAM MORRIS OFFICE

Dorothy Morrison
DAILY "MIRROR" SAYS:
"DOROTHY MORRISON, a hot singing, snappy little brunet, does an amusing number a la Helen Kane. She's better than Helen." —Bland Johaneson.

FRANCES LORETTA FLORENCE
3--KEENA SISTERS--3
"KEEN-HARMONY"
With "PICKIN' PEACHES" A PUBLIX UNIT
Staged and Produced by LOUIS McDERMOTT
WEEK OCT. 27—ORIENTAL, CHICAGO
WEEK NOV. 3—PARADISE, CHICAGO
WEEK NOV. 10—HARDING, CHICAGO
WEEK NOV. 17—NORSHORE, CHICAGO
WEEK NOV. 24—TOWER, CHICAGO
WEEK DEC. 1—MISSOURI, ST. LOUIS, MO.
WEEK DEC. 15—CAPITOL, DETROIT, MICH.
WEEK DEC. 22—FISHER, DETROIT, MICH.
Thanks to MAX HALPERIN—WILLIAM MORRIS OFFICE

ALL PATHE PICTURES WILL TALK

Box Office in Sound and Dialogue

Following the sensational release of "CAPTAIN SWAGGER", "NED McCOBB'S DAUGHTER", and "MARKED MONEY" with spectacular and unusual Sound Synchronization by RCA PHOTOPHONE process

All Feature Releases as follows will be in SOUND and DIALOGUE

"ANNAPOLIS", "SHOW FOLKS", "SAL OF SINGAPORE", "THE SHADY LADY", "THE SPIELER", "GERALDINE", "THE LEATHERNECK", "NOISY NEIGHBORS", "SQUARE SHOULDERS", "THE FLYING FOOL", "THE OFFICE SCANDAL", "LISTEN BABY", "HIGH VOLTAGE".

Cecil B. DeMille's
"KING *of* KINGS"
and
"THE **GODLESS GIRL"**
by Jeanie Macpherson
IN SOUND

GRANTLAND RICE SPORTLIGHTS In Sound

TOPICS OF THE DAY In Sound

AESOP'S FILM FABLES In Sound

PATHE *SOUND* NEWS RELEASED NOV. 11*th.*

Members of Motion Picture Producers and Distributors of America—WILL H. HAYS, President

NOW not only THE BEST OF THE WEST but BETTER THAN THE BEST of ANY class of attraction!

KEN MAYNARD

Breaks House Record Set by $4,000,000 Special!

THIS THEATRE WAS BUILT, IS OWNED AND OPERATED BY THE VOLUNTEER FIRE COMPANY OF HURLOCK. REAL COMFORT AND SERVICE IS ITS MOTTO. PATRONS WILL ALWAYS FIND IT HERE.

The
Firemen's New Theatre
Hurlock, Maryland
PICTURES SHOWN EVERY WEDNESDAY AND SATURDAY NIGHTS
W. M. LeCOMPTE
General Manager

FOR THE VERY BEST PICTURES OBTAINABLE WE USE
FIRST NATIONAL PROGRAM
METRO GOLDWYN MAYER
PARAMOUNT
UNITED ARTISTS
WARNER BROS.
PATHE SHORTS
MACK SENNETT
HAL ROACH
CHARLIE CHASE
MAX DAVIDSON
OUR GANG COMEDIES

September 24th, 1928

First National Pictures
Washington, D.C.
Mr. Smeltzer

Dear Sir:

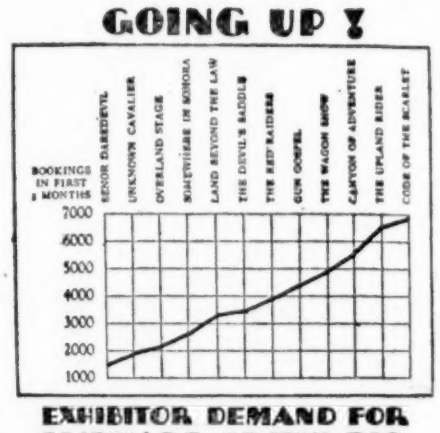
This letter is to inform you that on Saturday night past, we broke the house record with the largest crowd we have had since our opening date which was January 13th, with "B[illegible]". The picture we played Saturday night was Ken Maynard in "THE LAND BEYOND THE LAW", and it was a wonderful picture. I have heard that "THE OVERLAND STAGE" is about the best thing he has done, but I can't see how it can be any better than this one we have just played for the acting of both Ken and his wonderful horse, Tarzan was both 100% in this production.

Our house was loaded and we had them standing, and the beauty of it all, the crowd was just pleased to death and lots of comments on the picture, I am still getting this morning. Ken Maynard's productions are not the everyday Westerns, they are high class outdoor dramas of a high type. More of Ken is what we want. Let me hear from you.

Yours truly,

W. M. LeCompte

GOING UP!



EXHIBITOR DEMAND FOR MAYNARD GROWS BIGGER BY THE MINUTE!

FIRST NATIONAL
Everybody's Business!

You'll never know how much money there IS in Westerns till you've played Maynard in

"THE GLORIOUS TRAIL"

Presented by CHAS. R. ROGERS
Story by MARION JACKSON
Directed by ALBERT ROGELL
Supervised by HARRY J. BROWN

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

VARSITY

(Continued from page 27)

grab the bankroll the sophomore class has contributed to a drive.

If this is the first one Rogers has been starred in it's not strong as a sendoff. Conklin romps in for personal honors as neither of the juvenile team is sufficiently vivacious or capable of outshining the other. It's a bad camera match, both needing a more powerful personality opposite to strengthen.

Location scenes at Princeton have been better handled than the story. Or maybe it's the impression that it's just another college picture and there's not much to ponder over in the yarn. Picture needs its dialog, no matter what the faults, for b.o. attractiveness and it not especially robust at that. *Sid.*

THE RED MARK

James Cruze production for Pathe release. Nena Quartero starred. Gaston Glass featured. Others are Gustav Von Seyffertitz and Rose Dione. Continuity by Julian Josephson from story by John Russell. Screen gives no credit for photography or titles. At New York Hippodrome week of Oct. 27. Running time, 64 minutes.

What can be said of a film story with the drab background of a penal colony on a Pacific Ocean island, with the romance involving a girl waif and a French pickpocket? What more can be said of the possibilities of such a picture without a single name that means anything?

Depressing is right. In this atmosphere it is difficult to work up interest in the romance. Cruel governor desires the girl waif and so does the pickpocket. The minute a title hints that governor has a long lost son distinguished by a red mark on his throat you know that the pickpocket is the son.

Picture hasn't an excuse; never should have been made; but being made, it ought to have been put on the highest shelf indefinitely. A dandy subject for any exhibitor's opposition. *Rush.*

Legend of Gosta Berling

(SWEDISH MADE)

Swedish production. Distributor in America unnamed. Founded on novel by Selma Lagerlof. Adapted and directed by Maurice Stiller. Greta Garbo and Lars Hanson featured. At 5th Avenue, New York, week of Oct. 27. Running time, 66 minutes.

About pars the average Swedish picture in costume. Interest lies chiefly in the background, foreign locales unfamiliar to this side. Also interesting is the appearance of Greta Garbo, totally unlike the sleeky dame M-G-M's experts made of her. Still a picture only for the sure-seat circle.

Story based on what is described as a Nobel Prize novel. Must be another case of a great literary effort lost between the scenario and the cutting room.

Just what is missing in the film story is hard to determine accurately. Too much plot at times and it is frequently difficult to understand the motivation of the characters.

Many foreign films suffer in attempting too much coverage with the result that the lead characters are never developed to their full importance. Despite its faults the American star system has a big advantage over this Swedish scattering of fire.

Photography is never good, a very general commentary on Swedish film product. Story concerns the intrigues, woes and social attitudes of the landed gentry of the late 17th Century in Sweden, with Lars Hanson, an expelled minister, the central character. Clergyman Angle led to the 5th Avenue Playhouse billing the picture as the doings of a "Glorified Elmer Gantry."

"Sure seaters" only. *Land.*

STREET OF ILLUSION

Columbia production, released through Quality and Hollywood, according to screen credits. Directed by Erle C. Kenton. Based on the story by Channing Pollock and adapted by Harvey Thew. Features Virginia Valli. Cast includes Ian Keith, Kenneth Thompson and Harry Meyers. At the Academy of Music, N. Y., week of Oct. 29. Running time, over 70 mins.

If Channing Pollock's literary offspring ever possessed any distinguished or meritorious traits everything possible has been done by the producers to conceal it from a public eager for stories dealing with the inside of Broadway and the show business. It is not conceivable that the painful triteness of this picture was sponsored through the author's original script.

Reduced to simple terms this is the story of a ham actor jealous of another's merited success. Disappointed in himself, but still cherishing dim hopes of thespian greatness, he is too dull in mentality and character to appeal to the popular imagination.

Action and interest have been carefully weeded out. Long, boring rehearsal scenes have been allowed to run without hindrance. For a climax the old expedient of a death on the stage, where the heroic character is supposed to be shot, takes place. There are a few incoherent philosophical titles inserted at odd intervals.

Used in this house to back up a strong, well balanced eight-act vaudeville lineup, the picture impressed as mainly of the grind and not suitable for the better type of neighborhoods. *Mori.*

THE WEST

(FRENCH MADE)

Paris, Oct. 21.

Adopted by Henri Fescourt from the melodrama of Henri Kristemaeckers' "L'Occident," this was carefully produced under the patronage of Cineromans to feature Claudia Victrix (Mme. Jean Sapene). It has met with local success. Let us add that the Cineromans star has been judged on her merits in this picture, and not entirely on her influence. She has made good and plays the part of an Oriental engaged to a French officer, Lucien Dalsace.

Story is of Hassina, daughter of the Caid (an Arab governor), captured by brigands. While in captivity she saves Lieut. Cadieres, of the French Navy, and escapes with him to France. Meanwhile, the brigands have also taken away Hassina's younger sister, Fathima, and their chief, Taiebe, follows Cadiere to Toulon, where he accuses the French officer of being responsible for the girl's death. Hassina first believes this to be true and is on the point of going away with Arnaud, another naval admirer, when Fathima's whereabouts is discovered by Cadiere's servant, and all ends happily.

Technical work is good while revealing certain flaws in construction. Some interesting battle episodes, and the scenes in Toulon, with sailors' resorts and officers' quarters are faithfully portrayed.

Supporting Claudia Victrix are Jaque Catelain, H. de Bagratide, Paul Guide, Raymond Guerin, R. Lievin, Labry, Mmes. Renee Veller, Andree Rolane, Jane Mea. Without being perfect, this is a good French picture for local consumption. *Kendrew.*

TWO OUTLAWS

Universal (Western) production and release. Jack Perrin and Rex, the horse, starred. Henry MacRae, director. Virgil Miller, cameraman. In cast: Kathleen Collins and J. P. MacGowan. At Loew's New York, one day, Oct. 23, one half of double bill. Running time, 50 minutes.

Based on a stock yarn of the secret utility man posing as outlaw with the additional angle of wild horses and their leader, "Two Outlaws" fills the bill for regular nondescript houses. In fact, it's a little fairer than the average Universal western.

"Rex" had a tough time in this one. Every time he walked on the set or stepped before the camera, a wind machine blew plains dust into his nostrils. A few times he headed a pack of Hollywood nags in front of the lens.

After that his job was to step on bad boys who would pop off the good outlaw.

Girl Perrin saves from herd starts love interest. Always with the black rag on his jowels, girl never identifies him until he arrests her guardian as the real fourflusher.

AUTUMN LOVE

(GERMAN MADE)

Affiliated through European Producers. No credited producer. Lya DePutti and Eugene Klopfer featured. No further screen credits given. At Stanley one day, Oct. 26. Running time about 60 minutes.

When Lya DePutti had long, bristly hair and was not so good, and when the World War was not such a memory, some German company turned out "Autumn Love." In its form here it has been cut and titled in such a way as to provide a continuity better than staccato. It is little short of an imposition to ask any semi-intelligent audience to sit through it.

Everything is old-fashioned. The story of the metropolitan star, who picks out a girl from an itinerant company, makes her a star, gets the turndown for a young count and then realizes December is too near to carry through, is—just that.

The acting is in exact accord with the story. Altogether, just one of those things to pass by. Even if the rental may only be a couple of bucks it may prove a costly economy when the audience reaction sets in.

NAUGHTY DUCHESS

Tiffany-Stahl production and release. Directed by Tom Terris. Featuring H. B. Warner and Eve Southern. Chester Lyons, cameraman. Story based on novel, "The Indiscretion of the Duchess." In cast: Gertrude Astor, Martha Mattox, Duncan Reynolds. At Loew's New York one day, Oct. 23, one half double feature. Running time, 60 minutes.

"The Naughty Duchess" may read well, but on the screen it is 100 per cent drawing room. Straight society, with lightest of continuities. High calibre of leads saves it and will get it by in small houses of the upper strata.

Only suspense is built around outcome of meeting on train and a duke posing as husband to save strange dame from dicks. This carried on to chateau and ultimately marriage. Practically no interference.

COURT MARTIAL

Columbia production and release. Directed by George B. Seitz from story by Elmer Harris. Jack Holt featured. In cast, Betty Compson, Doris Hill, Pat Harmon. At Stanley, New York, one day, Oct. 22. Running time, 75 minutes.

Long drawn out Civil War yarn. It depends upon shots of Lincoln and the Stars and Stripes for approval. Photography, production, direction and cast makes it just a so-so release for the daily grinds. Fewer titles and discreet slicing might help.

Jack Holt is commissioned by President Lincoln to bring in Betty Compson, leader of a guerilla band operating on the western frontier, dead or alive. Joining her band under disguise, the Yankee spy wins his way into her confidence. Torn between love and duty sequence then follows for considerable footage with the spy saving the girl's life during a cavalry attack and she returning the favor when her gang discovering his identity is about to do a little neck stretching.

Failing to deliver his prisoner at the fort as he had promised, Holt is accused of allowing her to escape. Court martialed, he is sentenced to be shot at sunrise. But the girl gang leader gives herself up in time to save her lover's life at the expense of her own. She was mortally wounded on her way to the fort by one of her own men, who had attempted to prevent her self-sacrifice.

POWER OF DARKNESS

(FOREIGN MADE)

Gourland release. Producer not credited. Directed by Robert Wiene. Based on story by Tolstoi. Continuity and adaptation not credited. Cast of the Moscow Art Theatre Players, including Peter Sharov, Pavel Pavlov, Vera Pavlova, Vera Orlova, George Serov and Sergie Gosserov. At Stanley, New York, one day, Oct. 25. Running time, 72 mins.

This picture bears the distinction of being among the few foreign productions for which no definite bid for everlasting greatness is made. Merely a simple claim, in the foreword, that the film is far above the average. And another, also in the introduction, that if it is not as good as it could be the censorial shears should be blamed.

Little doubt censors erred on the side of leniency. A few more cuts toward the ending, eliminations in the middle, and a reduction of footage in the beginning, leaving only the introduction to speak for itself, would have made the grind houses this picture may be shown in happier and better.

Nothing more than a grotesque burlesque, crude, primitive, unfinished mockery of a picture. Thrown together by hands untutored in, possibly unaware of, the first principles of picture production. No continuity and it looks also as if no adaptation has been made. It is like a literal translation of Tolstoi's book, meaningless and incoherent.

Story is of a country yokel, strangely endowed with some power over women, glorified beyond all belief. Repentance finally comes, accompanied by the Russian police. *Mori.*

PARIS AT MIDNIGHT

Metropolitan Pictures Corp. production, released by P. D. C. (Pathe). Directed by E. Mason Hopper. Screen story by Frances Marion from novel, "Pere Goriot," by Honore Balzac. Jetta Goudel, Lionel Barrymore, Mary Brian, Edmund Burns featured. At Columbus, New York, one day, Oct. 5, as half double bill. Running time about 60 minutes.

Little entertainment value to this one, all about life in a boarding house in the Latin quarter of Paris and a bad man with a heart of gold, who is a sort of Robin Hood, robbing the rich and righting the wrongs of the oppressed.

It gives Lionel Barrymore a chance to strut his Jekyl-Hyde stuff once again. Flicker has everything in it but the kitchen sink, the payoff being a couple of Parisian tarts who ride in limousines and find it frequently necessary to shake their poor old father, living at the cheap flop house, for a handful of change.

Death of the old man, while the daughters are making whoopee at the Art Students' Ball, run excessively long and grow boresome.

Titles are of the inane variety, overboard with explanations.

Director Hopper has caught the spirit of gaiety in Paris in only one place and that too has been done often and better. Thin love story that shows infrequently in the footage is dragged in for the wind-up with the boarding house lovers reconciled through the kind aid of the Robin Hood of Paris.

Just a lot of wasted film. Probably old P. D. C. anyway.

THE BURNING WIND

Universal production and release. Directed by Henry McRae and Herbert Blache from story by W. M. Raine. Adaptation by Raymond Schrock and George Plympton. Starring Hoot Gibson. Cast includes Virginia Brown Faire and Cesare Gravina. At Loew's, New York, Oct. 26, one-half of double bill. Running time, approximately 50 Mins.

The boys who directed this one know how. It's neat and fast. Another western with a series of stock situations, but it holds because of speed, action and Hoot Gibson's horse and gun manipulation.

At the opening it swings back to another generation for the purpose of injecting a fight sequence. Serves for immediate interest.

The two old friends then lay out a plan to test the son of the American who is cutting loose in New York. The boy is brought out on the pretext that his father is in danger of losing his lands to a neighbor, Valdes. The latter's daughter is left in charge for her father. The crooked foreman is used to promote an element of reality, trying to grab everything, including the gal for himself. *Mori.*

City of Purple Dreams

Trem Carr production, released through Rayart. Directed by Duke Worne. Walter Griffin, cameraman. In cast: Barbara Bedford, Robert Frazer, David Torrence, Josephine Gadson. At Loew's New York, one day, Sept. 25, one-half double bill. Running time 60 minutes.

One of the old fairy tales revived. Sandwich man makes up his mind to rise to the occasion. He sweeps everything before him, even to the point of robbing the wheat king of his crown and daughter. Hoke personified, but good suspense if the story isn't taken seriously. Slip it in as second half or feature it in grinds on off day.

Cast good, although Barbara Bedford a little too wild-eyed in spots.

Theme mechanical.

BROOKS TRIO
SINGING BANJOISTS
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts, Write or Wire

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

DORIS WHITMORE
World's Youngest Prima Donna Toe Dancer and Violinist
Now with
FANCHON and MARCO'S
"UP IN THE AIR" IDEA

ALFRED
BROWER
World's Fastest Russian Dancer
Re-engaged by FANCHON & MARCO
Direction WILLIAM MORRIS

DOROTHY GUY
CROOKER BUCK
Specialty Dancers
in FANCHON and MARCO'S
"NIGHT CLUB IDEA"

JERRY COE
FORMERLY KNOWN AS
'JERRIE'
THE DANCING ACCORDIONIST
NOW FEATURED IN
FANCHON and MARCO'S IDEAS
Direction, WM. MORRIS AGENCY
ABE LASTFOGEL, NEW YORK
MAX TURNER, CHICAGO
WILLIAM PERLBERG, LOS ANGELES

THE THREE BIGGEST T

GRAF ZEPPELIN

"JEANNINE" and "C

by NATHANIEL SHILKRET & L. WOLFE GILBERT

(I DREAM OF LILAC TIME)

AMERICA'S 2 TREMENDOUS WA

A Genuine Ballad Hit!

"MY OLD GIRL'S MY NEW GIRL NOW"

by IRVING CAESAR & CLIFF FRIEND

A Sure-fire Ballad And A Sure-fire Hit!

"I'M SORRY SALLY"

by GUS KAHN and TED FIORITO

A TANTALIZING TANGO TUNE AND FOX TROT!

"QUERIDA"

by EDWARD G. SIMON & JOSE VALDEZ

A Melo-de-light by the writer of "JUNE NIGHT"

"LONESOME IN THE MOONLIGHT"

by BENEE RUSSELL and ABEL BAER

"You Can't Go Wrong With Any 'FEIST' Song"

LEO. FEIST, INC., 711 7

SAN FRANCISCO 935 MARKET ST.

CINCINNATI 707 LYRIC THEA. BLDG.

PHILADELPHIA 1228 MARKET ST.

DETROIT 310 MICHIGAN THEA. BLDG.

TORONTO 193 YONGE STREET

CHICAGO 75 W. RANDOLPH ST.

MELBOURNE, AUSTRALIA 276 COLLINS ST.

THINGS IN THE AIR!

"CHIQUITA"
(CHI-KEE-TA)
WALTZ HITS!
by L. WOLFE GILBERT and MABEL WAYNE

A HAUNTING LULLABY STRAIN!
"INDIAN CRADLE SONG"
by GUS KAHN and MABEL WAYNE

It's A Doo-doo-wa-da-da-A La-la-la Pip!
"IT GOES LIKE THIS"
(THAT FUNNY MELODY)
by IRVING CAESAR & CLIFF FRIEND

A Rousing Ballad—Great For Harmony Acts!
"MY BLACKBIRDS ARE BLUEBIRDS NOW"
by IRVING CAESAR & CLIFF FRIEND

ALL THE CHARM OF A "BLUE HEAVEN"
"HIGH UP ON A HILL-TOP"
by ABEL BAER, IAN CAMPBELL & GEORGE WHITING

7 AVE., NEW YORK CITY
KANSAS CITY GAYETY THEA. BLDG. | LOS ANGELES 405 MAJESTIC THEA. BLDG. | MINNEAPOLIS 235 LOEB ARCADE
BOSTON 181 TREMONT ST. | LONDON, ENG. 138 CHARING CROSS RD. | PARIS, FRANCE 30 Rue de l'ECHIQUIER
BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance Orchestrations
50¢ FROM YOUR DEALER OR DIRECT!

"Telegraph" Discards Vaude Dept.; Also Burlesque and Nite Clubs

Vaudeville, burlesque and night club news and reviews, also advertising, have been ordered out of the Morning "Telegraph" by its new managing editor, Gene Fowler.

The "Telegraph" for over 30 years had devoted considerable of its space to vaudeville. At one time it was looked upon as a vaudeville authority. Of late years any influence it retained in that field disappeared.

The paper's burlesque department, mostly confined to the Sunday issue, had been operative for nearly 20 years. Its night club feature was recent.

Racing, sports, moving pictures and the legit will remain in the "Telegraph's" make-up. Society, opera and the higher class music will be added in news and departments. No change is contemplated in the sale price of the "Telegraph" (10c) other than the out of New York price may be set at 15c.

Johnny O'Connor, who has had charge of the paper's vaudeville and picture departments, remains with the sports daily, handling the picture end at present.

With the discarding of the three departments, the newsmen and advertising solicitors connected with them were let out. "Uno," the "Telegraph's" burlesque man for 17 years, is among them. Wallace Sullivan, its Broadway and night club reporter, is another.

COLORED GIRL ORCHESTRA

Burt Earle, producer of girl orchestra acts, is readying what he claims is the only colored girls' orchestra in America for vaude.

It's a 10-piece combo mostly brasses.

GEORGE DUPREE
1547 Broadway, N. Y. Chickering 4086
VAUDEVILLE
Want Girl Review for Clubs

MAKING AN M. C.

According to Carl West of Detroit, if a new guy comes to town and is well dressed with curly hair, they throw a stick at him.

If he catches it, he's a master of ceremonies.

Act Cancelled for Gag With "Kings" on Screen

Buffalo, Oct. 30.

Weinhill and Bristol, vaude act, at the Lafayette last week, were cancelled following the supper show Saturday when they insisted, after warnings, on injecting suggestive material.

Film attraction on the bill was "King of Kings" with much of the audience daily consisting of ministers and church-goers. Attention of the management was directed to the injection of the material by a number of people during the week, particularly objection being made to the gag on Mrs. Coolidge showing Mrs. Hoover the White House bedroom.

Baseballers Breaking-In

Baseball players opposing each other on Bronx vaudeville stages the last half of this week.

Andy Cohen and "Shanty" Hogan, of the Giants, are at Loew's Boulevard, and Waite Hoyt, of the Yankees, at the Keith, Fordham.

America's Idol—Carey

Harry Carey, billed as young America's screen idol, is routed over Fox-Poli time.

He is supported by Mau Lubow, Bobbie Dupree and Joe Harris.

STANLEY SALES and MARION LEWIS

A classy, flashy duo of eccentric dancers, playing Keith theatres. Known as the "Collegiate Steppers." Their routine is new, novel and original, and chockfull of eccentriccity.

Exercises to Mark Cooper's A. K. Estate

Harry Cooper, now in the insurance business and formerly of the Empire City Quartette, was the hero of a testimonial dinner at the Commodore hotel Sunday evening on the occasion of his 50th birthday anniversary. Cooper has lent the helping hand in many benefit affairs and functions allied with show business and it was due to that rather than the fact that he was getting in the a. k. class, that the feast was held. He was presented with a diamond ring.

Mayor Jimmy Walker, an old friend, was one of the speakers and he attested to the excellence of Mrs. Dora Copper's (the wife) noodle soup. There was a showing of snozzles among the notables on the dais in addition to Harry's. There was Captain Irving O'Hay's for one. Irv being the toastmaster and calling attention to his generous awning. Bugs Baer, snozzle runner-up to Jimmy Durante, had the crowd giggling plenty.

George Jessel came through with an excellent speech, other speakers including Senator Royal S. Copeland and Eddie Cantor. Present too were Col. Herbert H. Lehman, Democratic candidate for Lieutenant Governor; Albert Ottinger, Republican candidate for Governor; Dr. Shirley W. Wayne, New York's health commissioner, and Stanley Mitchell, president of the Mercantile Bank.

The proceedings and entertainment were broadcast over WMCA, the station operating until after 1 a. m.

Lil' Esther for Talker

Lil' Esther, child (colored) vaude performer, has been signed for a talking short by Movietone. Booked through William Morris.

Family Booking

Starting as a kid in variety, Sam Lyons of Lyons & Lyons may actually book Frances Arms, the wife of Abe Lastfogel, manager of the William Morris agency.

Sam met Abe and went to work on the rival booking agent to land his wife's act into the Lyons & Lyons office, stating that he (Lastfogel) couldn't very well sell his own wife to the bookers and do her justice. Abe said that wasn't a bad thought. If Sam does better on the dough they may split commissions on an act, strictly a home product.

College Kids Break Up Schenectady Vaude Show

Schenectady, N. Y., Oct. 30.

Charges of rioting were preferred against two Union College students following demonstrations at two downtown theatres Friday night. The two young men, Anthony Cheer and Fred Bruhn, were released in bail of $25 each furnished by their fellow students after the hat had been passed. A. J. Gill, manager of Proctor's and whose show was ruined by the kids, insists he will go through with the charges. Youths were held for examination Thursday.

About 500 students paraded downtown after a pep meeting at the college Friday night preceding the R.P.I. game Saturday. They tried to crash the Hudson, where Peggy Mayo and her "Red Hots" (Mutual) were playing, but lost out through the efforts of four or five cops. Proctor's was the next stop. They tossed the doorman in the corner and scampered in. Employes diverted them upstairs where they sat for a couple of acts. Suddenly they cut loose a yell, dashed out and played tag up and down the aisles. It was reported several women fainted.

ON TALKING SHORTS

Van and Schenk return from abroad Nov. 8, and are due at the Metro, New York studios the following day to start work on several shorts booked by Leo Morrison.

Other acts placed with Metro by Morrison for shorts are Whiting and Burt and Charles Irwin, erroneously reported as going with Fox.

ACT'S 'UNIQUE' DECISION REVERSED ON APPEAL

Discounting the favorable notices in Variety and affidavits that Mitchell and Durant are unique and extraordinary, the Appellate Division Friday handed down a decision reversing the injunction in favor of the William Morris agency, leaving the act free and clear to continue playing for Keith's. The decision, in view of its drastic reversal of a previous injunction, strangly enough carried with it no opinion or statement of any kind to indicate on what ground the reversal was made.

The belief is that Frank Mitchell and Jack Durant were found not unique and extraordinary, although Frederick E. Goldsmith and Harold M. Goldblatt of Goldsmith, Goldblatt & Hanover, for the act, advanced another point that an agent or manager can guarantee an act 20 weeks and then keep it idle for the remaining 32 weeks of the year, if it so pleases.

William Morris, Morris, Jr., and Abe Lastfogel, comprising the William Morris agency, sued Mitchell and Durant, alleging a two years' contract of exclusive management guaranteeing the team $600 a week or $540 net, after 10 per cent deducted. In view of this annual obligation of $10,800 a year for two years, the lower court felt that while Morris' arrangement with the team smacked of a booking contract, the financial guarantee made it an exclusive employment contract and issued an interlocutory injunction.

Mitchell and Durant were made co-defendants with Keith's, as they were playing for the circuit at $750 a week, as they are now. The act balked at Morris' Publix route, claiming that the four and five shows daily in the picture houses are too strenuous and made it impossible for them to accept in view of their hard stage acrobatic work.

The Morris agency submitted affidavits of Louis K. Sidney (Loew's) and other showmen to the effect Mitchell and Durant were unique and extraordinary. Notices from Variety of a favorable nature were also appended.

Frederick E. Goldsmith argued the appeal and the indication for a reversal was favorably noted, the decision coming practically off the bench, although not being handed down until a week later.

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HELD OVER FOR NEXT WEEK (NOV. 4th)
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AL TRAHAN
on tour with
LADY MARIE DU VAL
Direction CHARLES BIERBAUER

ENO TROUPE
JAPANESE EQUILIBRISTS
THIS WEEK (OCT. 28th) B. F. KEITH'S PALACE, NEW YORK.
DIRECTION CHARLES BIERBAUER

New Keith House in Boston Opens As Two Veteran Stage Hands Draw The Biggest Ovation of the Night

Boston, Oct. 30.

New $5,000,000 B. F. Keith Memorial theatre opened its doors tonight to an invitation audience, ex-Mayor Curley acting as master of ceremonies and Governor Fuller, of Massachusetts, making the formal speech of welcome.

House adjoins the former Keith theatre and is on the site of the former Keith-Boston. It seats 3,000 and probably holds the world's record for art treasures, statuary, paintings and antiques which are scattered throughout the house like an art gallery.

Raymond Hitchcock spoke for the profession and introduced Maggie Cline, who made a short speech to the audience.

Biggest applause of the evening, however, went to the two veteran stage hands from the old Keith house who were better known to Bostonians than the Governor or the Mayor.

Opening bill comprised Jack Pearl Co., Rastelli, Foy Family, Frankie Heath, Mitchell and Durant, and Day, Aileen and company. Feature film was Colleen Moore in "Oh Kay" (FN).

Theatre will have a reserved seat policy on week days with two shows and a $1 top. Saturdays, Sundays and holidays will be continuous policy with rush seats.

J. P. Kennedy and E. F. Albee, programmed respectively as chairman of the board and president of Keith-Albee-Orpheum, each delivered speeches early in the festivities. Newspaper publicity the last day jumped from Albee to Kennedy, the latter's picture being carried in practically every paper with the stock release from the office of John J. Ford, executive manager and vice-president of K-A-O, although the earlier publicity had been mainly Albee.

Whether the sudden switch to Kennedy was on order, or to build up a new local slant because Kennedy is a Boston boy and the son-in-law of ex-Mayor Fitzgerald, is more or less problematical.

Official name of the house, however, precludes all minor arguments. It is, and always will be, "The B. F. Keith Memorial Theatre."

Dempsey in Picture Houses for $40,000

Chicago, Oct. 30.

Jack Dempsey, minus his wife, Estelle Taylor, will appear in the Balaban & Katz, with other picture theatres, for five weeks at a gross salary of $40,000.

In this city, where the ex-champ will appear for a week, his salary will be $10,000. In Detroit, St. Louis and the two other houses, it will be $7,500 weekly.

The William Morris office manipulated the contract.

Jack Dempsey proved himself a man of letters, at least to Western Union, when he sent a wire costing $150 to his sister, Elsie, who was married last week to Danny Beck, vaudeville, in Salt Lake City. The congratulatory barrage was followed by a check for $15,000.

Beck is a brother of the Beck Brothers, who supply hotels and night clubs with imported novelties. Harry Beck says his sister-in-law and brother are living in Dempsey's home on the coast.

Buffano in Charge

Los Angeles, Oct. 30.

Jules Buffano, until a month ago m. c. for Publix, has been appointed head of the M-G-M sound department at Culver City. He is in charge of all composers and writers and supervises the synchronization of sound pictures.

Ruth Etting's Shorts

Paramount has signed Ruth Etting for three talking shorts. She will make the films while appearing in Ziegfeld's "Whoopee."

Keene-Williams Reunite

Dick Keene and Ina Williams are back together as an act.

They split about a year ago when Keene joined "Sidewalks of New York." He opened with "Animal Crackers" in Philadelphia.

HARDYS IN JAM

4 People Accused of Aiding Driver to Escape After Accident

Charged with assisting an operator of an auto to escape after an accident, Mrs. Ann Hardy, 26, of 565 West 144th street; Joseph Hardy, 33, actor, Mrs. Hardy's husband; Arthur Mowatt, 32, actor, of 110 West 85th street, and Mowatt's wife, Averill, 22, actress, were in West Side Court. They offered pleas of not guilty and the case is to be heard in the Traffic Court. Bail of $500 was fixed. Hardy told the Court the N. V. A. would see that bail was obtained.

The quartet were arrested by Patrolman Martin O'Connor of the West 100th street station, at 106th street and Manhattan avenue. O'Connor stated that Florence Greco, 22 years old, of 239 West 23rd street, had been struck by an auto.

O'Connor was sent to the scene and Miss Greco was taken to Knickerbocker Hospital suffering from a fractured rib. The patrolman stated that he was informed that the defendants had assisted the operator of the car in leaving the scene. This was vehemently denied by the defendants.

Find Albee's $75,000 Corot In New House Basement

Cleveland, Oct. 30.

Officials of Keith's Palace here went pale with worry when one of Albee's pet paintings, a $75,000 Corot, was believed lost recently.

Painting, entitled "La Dance du Amours," has hung in the local foyer for seven years. Albee decided to place it in the new Keith Boston house and ordered it shipped. En route, it apparently disappeared and remained lost for 12 days.

Detectives, railroad officials and Keith people searched frantically and the $75,000 Corot was finally found in the basement of the new Boston theatre. It had been thrown there by a stage hand, who thought the crate contained props.

Mosconis Quit Unit

Mosconi Brothers will quit the Keith unit carrying their name. In addition Parks and Ford also will leave. Brothers were reported dissatisfied with the unit and handed in their notice.

An effort to keep the unit going without the Mosconis is being made, offers having been made to Vanessi. She is at present breaking in a new act with Lido Boys.

SUNDAYLESS EMERSON

Sunday vaude is out at the Casino, Emerson, N. J., after a tilt with local councilmen. Final show was given last week when the management was arrested for violating the blue laws in Bergen County.

Casino is the third theatre in the county thus hit, although the Oritana, Stanley-Fabian house at Hackensack, also in Bergen County, has bucked the Sunday edict successfully with pictures.

ALTROCK-SCHACT AGAIN

Nick Altrock and Al Schact, baseball comics of the Washington Senators, are looking for vaude dates again. Act is being offered on the Keith floor.

Last year the pair worked the middle west for Orpheum.

McDonald's Trio

Charles McDonald is now supervising three Keith houses, the Hippodrome and Cameo, in addition to the Broadway.

His brother, Harry, is at Keith's Washington, shifting from the Strand, Brooklyn, where Joe Plunkett supervises along with his Manhattan Strand.

Another Team Splits

Maylon and Grey have dissolved as a vaude team after five years.

Grey will do a new act with Bobby Henry. Maylon's plans are indefinite.

RENIE RIANO

Week Oct. 21, Palace, Chicago. Touring Keith-Orpheum Circuit. Direction, MILTON LEWIS.

Girl in Cancelled Act Locks Up Chi House Staff

Chicago, Oct. 30.

Werner and Mary Ann, comedy act, were cancelled at Marks Bros.' Saturday after one performance. This action started plenty.

Mary Ann refused to leave the theatre, although her agents had secured a settlement, and at one time had the theatre executive staff locked in its own office afraid to come out.

At 11:30 p. m. cops came in to try and drag her out and got her as far as the mezzanine. Then they had to give up because her squawks were disturbing the midnight show. At 1:30 a. m., with the house dark, the gendarmes finally got her to the police station for a lecture.

Carlton Hoagland Guiding U on Talker Talent

Carleton Hoagland, vaude agent and producer, has landed with Universal as contact man between the picture company and talker talent. He will be in charge of all engagements in the sound department.

Hoagland is a veteran vaude man, having produced acts and prior to that having been a booker and agent. Formerly was interested in Henderson's, Coney Island.

Velma Harvey Killed

Bloomington, Ill., Oct. 30.

Velma Harvey, member of the Flying LeMars, whose death occurred Oct. 23 in Melbourne, Australia, where the company had gone less than a month ago to begin a year's engagement in Australia, was the third Bloomington aerialist to die as result of injuries sustained in a fall while working in an act.

No details have been received by her father, Bert Harvey, but as the LeMars were not booked to open until this week it is believed the young woman was injured while practicing. The body, on instructions of her father, will be returned to this city for burial. Beside the father, her mother in San Pedro, Calif., her grandparents in this city also survive.

Bumped Off Bridge

Chicago, Oct. 30.

Driving from Terre Haute, Ind., to Chicago last week, John Bentley, of the Carrell agency, and his wife, were severely cut and shaken when another auto crashed into their's on a bridge. Both cars went into a ditch.

City Magistrate of Lowell, Ind., fined the other driver $100 and costs.

FOX'S 2D MALE TEAM

Los Angeles, Oct. 30.

George Bickel, once of Bickel and Watson, is on the Fox talker payroll. It is understood that Harry Watson has been engaged and out here Dec. 1. In that event the pair will be re-teamed for Movietone shorts.

This will give Fox two male star teams, as Clark and McCollough have already made three talking shorts.

Stevens Dissolves Agency

The Chain Vaudeville Agency, organized a year ago, has dissolved.

William Stephens, who headed the agency, has joined the M. S. Bentham office.

SIDNEY GREEN'S HOLD-OUT

Florence Gillespie Has "Revue de Vogue" Actor Arrested

Charged with the theft of $118 belonging to Florence Gillespie, 777 Beach street, Long Island, theatrical producer, Sidney Green, 29, actor, 940 Tiffany street, Bronx, was held in $1,000 bail for the Grand Jury in West Side Court.

Mrs. Gillespie stated that on June 23 she was the owner of a vaudeville act called "Revue de Vogue," playing at Bound Brook, N. J. She said Green had a part in the act and was empowered to take charge of it. On the date mentioned, she said, Green was told to collect the $118 from the manager of the theatre and bring it to her at her office at 1560 Broadway.

Instead of bringing her the money, she declared, Green left trunks, music and some keys. He also left a note saying he would return later.

Green said the amount he collected was $90 and that after he had paid expenses all he had left was $40 which he thought he was entitled to as salary. Magistrate thought special sessions should pass upon the case.

Ring Down Curtain on Chi Society Woman's Act

Chicago, Oct. 30.

Mrs. Frank Townley Brown, Chicago society light, was given the distinctly democratic razzberry when showing at the Ritz theatre, Berwyn, last week in a costume act written and produced by herself. Customers became so audible in their disapproval that the curtain was rung down prematurely.

The Ritz is a one-night Association showing spot. Mrs. Brown claims the act has been playing the sticks for several months and that she has been partially supporting an aviation school on her Wheaton estate with the profits therefrom. Some time ago Mrs. Brown announced she would produce a picture featuring Chicago gold coast luminaries. Just an announcement.

Keith's, Wash., Quitting

Washington, Oct. 30.

Two weeks' notice was posted at the local Keith house Saturday. Indications are it is a shut notice and not a week to week continuing proposal.

Now in grind policy, with musical tab and picture, business, though attracting more people, has been even worse at near $7,000, than the brief try of two-a-day at the opening of the season.

Prohibitive Salaries

Chicago, Oct. 30.

Agents coming here from the west coast are submitting a long list of picture names for vaudeville or picture houses.

Forbidding salaries are being asked for the screen players.

JACK SHEA BACK

Jack Shea, who has been at Saranac to benefit his health, has returned to New York to take another fling at vaude booking and producing.

Some years ago Shea was an indie agent in Times Square.

BROADWAY'S 4-A-DAY

Keith's Broadway, New York, will change to four shows daily starting this Sunday. It gives the house two shows in the afternoon and two at night.

Theatre has been doing three-a-day.

SOUND OUSTS VAUD NOV. 4

Chicago, Oct. 30.

With wiring to be completed shortly, Great States' Washington, at Quincy, Ill., will discard association vaude Nov. 4. House will undertake a straight sound policy.

Melnick's New Affiliation

Al Melnick, former Ass'n (Chicago) agent, has joined Morris and Feil, agents in New York.

Melnick was associated with Lyons & Lyons for a time after coming east.

Riverside Manager Resigns

Louis J. Hartman has resigned as manager of the Riverside, N. Y. Charles Levine is temporarily handling the house.

RED GRANGE SAYS HE'S NOT BABY GIRL'S PAPA

Hotel Checkroom Girl Brings Charge—Athlete Continuing in Publix Unit

Chicago, Oct. 30.

Harold "Red" Grange, former Illinois football star, who opened last week at the Oriental in "Come On Red," Publix unit, was served with a warrant charging that he is the father of a seven-months-old girl born to Helen Flozek, former checkroom girl at the Morrison hotel. Appearing before Judge William Fetzer Thursday morning, Grange was ordered to appear before the court again Nov. 13.

Terming the charge an outright attempt at blackmail, Grange claims he doesn't know anything about the girl other than that she is just one of thousands who have written to him. He stated an attorney had visited him previously with offers to settle for $800 but that he prefers to fight the case in court. Mrs. Flozek was married to Leo, a truck driver, four years ago and separated in 1927, at which time she claims she was visiting at his home in Wheaton. She says she met the football star while he was staying at the Morrison hotel. Besides the baby girl, Mrs. Florzek has a son.

A representative of B. & K. stated Grange's unit engagement will not be affected by the case. Papers are handling the story with slightly suspicious gloves but dishing out plenty of space.

BRENNAN-RODGERS SPLIT

Jay Says "No"; Rodgers, "Yes"—Latter Claims Shubert Contract

Cincinnati, Oct. 30.

During their engagement here last week in "Gay Paree" it was reported Brennan and Rodgers would split as partners. Confirming the story, Rodgers informed a Variety reporter that he has signed a personal contract with the Shuberts. Brennan, however, denied the split will occur despite that the pair occupied different dressing rooms here.

Jay Brennan and Rodgers became a team shortly after the tragic death of Bert Savoy (Savoy and Brennan), Rodgers occupying Savoy's place as a female impersonator.

Short Emergency Director

Los Angeles, Oct. 30.

With all future talking shorts scheduled to be made by Warner Brothers at the Vitagraph studios in Brooklyn, N. Y., by Bryan Foy and Al. Lloyd, it has been decided to have an emergency director at the Sunset boulevard plant in case they want to produce any here.

Larry Ceballos has been given this assignment in addition to producing stage entertainment at the Warner Brothers' theatre here.

Barnes—After 10 Years

T. Roy Barnes is back on Broadway, after 10 years in Hollywood.

Barnes has a vaude act or he is prepared to go into talkers on the eastern end.

He is now doing a single turn, with Bessie Crawford (Mrs. Barnes), his former stage partner, remaining at their home on the coast.

A REHEARSAL BUST

"Broadway Brevities," flash act, stranded in rehearsal this week when Frank Wagner, producer, was unable to pay rehearsal hall rent.

Act was to have opened the last half at Peekskill, N. Y.

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24 Acts Booked by London Agent All Found by Him in Loew or Fox Houses

Harry Foster, the London agent, since in New York, has so far engaged 24 acts for England appearances.

The singular circumstance is that all of the turns so far Foster-booked were found by him in either the Loew or Fox houses around New York.

Not one of the two dozen turns comes out of a Keith theatre.

As the British, naturally seeks comedy or novelty turns of admitted entertaining value, that he did not locate any on the Keith time is looked upon as a curious item. In former years the majority of all European-Amercian exported acts were found on the big time, then Keith's or Orpheum. The small time of those days, Loew's, and Fox, was seldom explored by the foreign agents visiting New York.

Foster, while in New York, makes his headquarters with the William Morris agency. The Foster and Morris offices are representative of one another in their respective countries.

Three Feet High

Chicago, Oct. 30.

Lew Cantor came here to be at the bedside of "The Skull" for the local opening, Sunday, at the Garrick

He left here a smalltime girl act producer and comes back with his name over a legit play in electric lights not less than three feet high. America I love you.

ROYAL APPOINTED

Keith's Div. Mgr. Given Civic Aud. Job, Cleveland

Cleveland, Oct. 30.

It's understood John Royal has received the appointment of manager of the Civic Auditorium, at a substantial salary. He will step into the position around Dec. 1, or before.

Royal is middle western representative for Keith's. He will relinquish that position when taking over the municipal berth. Previously Royal was resident manager of Keith's Palace in this city.

More Stanley Houses

About four or five Stanley houses now playing musical tabs or stock will be added to the circuit's vaude group shortly. Several Stanley theatres changed from straight film and vaudefilm to tabs early last summer.

Those switching to vaude will be added to those booked out of the Keith office by Harold Kemp.

Keith's Riverside Splits With Reserved Seats

Keith's Riverside at Broadway and 96th street, New York, is the second Keith two-a-day house on the revival of big time try to change policy once more to a split-week of vaudfilm. The first house since the renewed policy was installed late in September was Keith's Washington.

Riverside will start the double bills Nov. 11, also with reserved seats. The reserved seat is made mandatory through a lease provision by the theatre's owner.

Frisco Likes St. Vaude And Smoking All Over

San Francisco, Oct. 30.

Former straight vaude policy at local Orpheum with smoking permitted all over house, evidently caught on opening week. Business best in many months. Vaudfilm policy tried out during the summer, but failed to interest the Orpheum "regulars."

Manager Cliff Work received more than 300 letters commenting on the new policy, with about 90 per cent on record as favoring the smoking.

Settles With Acts

Meyer Cohen, operating the Brook theatre, Boundbrook, N. J., has adjusted claims made by four acts booked in there for one day prior to Labor Day when the house held over Ray Marr's "Varsity Revue." Acts were placed by John A. Robbins against whom the members were reported complaining to the V. M. P. A. Robbins claims that the failure of the house to play the acts was wholly due to Cohen's holding the revue without notifying Robbins in time to canced.

Lloyd and Ladd were given another booking; Earl Mountain Co., Weston and Van Sicklen and the Indian Revue were paid by Cohen for the cancelled one day. Neither Cohen nor Robbins is affiliated with the V. M. P. A.

Chorus Boys Dropped

San Francisco, Oct. 30.

Charles Drescher and Ollie Egan, chorus boys with the Publix unit, "Step This Way," were fired by Charley Kurtzmann, manager of the Granada, when they failed to report for rehearsal and refused to give any logical reason for their delinquence. Investigation developed that the pair had been causing trouble ever since the unit hit Minneapolis.

Ralph Grabill, Publix general manager out here, sustained Manager Kurtzmann, and the arrogant duo will have to figure out their own way of getting back to New York.

Levey Leaves Denver

Denver Oct. 30.

After five unsuccessful weeks, William Quann, manager, and Hal Reed, press agent, have returned to San Francisco, marking Bert Levey's abandonment of the Empress.

Local populace wouldn't go for the Levey vaudfilm and a desperate scale reduction to 15-25 failed to help.

The Empress is dark and turned back to the Denver "Post," owner of a long lease. Reopening probable shortly, with musical stock, under the management of Louis Leland, "Post" official.

BERKES WALKS OUT

Chicago, Oct. 30.

Johnny Berkes walked off of the Palace bill Sunday afternoon after complaining about being on the same show with Toto.

Berkes works in misfit clothes while doing comedy dancing. Toto also uses a grotesque makeup. Berkes refused to consider any spot on the bill.

CONGRESS' STRAIGHT SOUND

Chicago, Oct. 30.

Congress, L. & T. house operated by Balaban and Katz, will discontinue vaudeville after Nov. 4.

Theatre has been wired and will start a straight sound film policy.

Jim Corbett Acting Again

James J. Corbett, who has been running a health farm since closing his act with Bobby Barry, returns to vaude with a new partner.

Theatres Proposed

Audubon, N. J.—(Alterations) $50,000. Owner, South Jersey Amusement Co., White Horse Pike and Kings Highway, Audubon. Architect, W. H. Lee, 1505 Race street, Philadelphia, Pa. Policy not given.

Appleton, Wis.—(Also stores and offices) Owner, Fischer Paramount Theatre Corp., 36 S. State street, Chicago. Architects, Hooper & Janusch, 679 N. State street, same. Policy not given.

Bluffton, Ind.—$40,000. Owner, The Gaiety Theatre Co., East Market street, Bluffton. Architect not selected. Policy not given.

Chicago, Ill.—(Also apartments) $300,000. Owner, Blaine Bldg. Corp., 3732 Southport avenue, Chicago. Architects, L. I. Simon & E. Steinborn, 179 Washington street, Chicago. Policy not given.

Cleveland, Ohio.—(Also stores and office building) Owner, L. E. Meade, 601 Sweetland Bldg., Cleveland. Architects, Yeager and Crothers, same. Policy not given.

Connersville, Ind.—$70,000. Owner, Auditorium Co., Connersville. Architects, C. E. Wearking & Son, 307 American Trust Bldg., Richmond, Ind. Policy not given.

David City, Neb.—$20,000. Owners, C. C. Machurek & Judge E. Coufal, David City. Architect, G. L. Fisher, City National Bank Bldg., Omaha, Neb. Policy, pictures.

Green Bay, Wis.—(Also stores, offices and lodge rooms) Owner, B. P. O. E., Green Bay Lodge, No. 259, Elks' Club House. Architect not selected. Policy not given.

Green Bay, Wis.—(Also stores) $400,000. Owner, Midwesco Theatre Co., Fox Theatres Corp. Architect, United Studios, Inc., 14 W. Lake street, Chicago.

Kankakee, Ill.—(Also stores and offices) $300,000. Owner, Syndicate, care of architect, E. B. Rupert, 822 W. 70th street, Chicago.

La Fayette, Ind.—$350,000. Owner, company forming care of C. H. Mote, 1100 Hume Mansur Bldg., Indianapolis. Architect not selected. Policy, pictures and vaudeville.

Madison, Wis.—(Also stores) $125,000. Owner, East Side Theatre Co., 2429 Center avenue, Madison. Architect, F. Klein, 512 Ashton Bldg., Rockford, Ill. Policy not given.

Monmouth, Ill.—(Also stores and apartments) $75,000. Owner, Community Theatre Co., care of Chamber of Commerce. Architect, F. J. Klein, Ashton Bld., Rockford, Ill. Policy not given.

Piqua, Ohio.—$50,000. Owner, Thomas Fulton and I. Collins, Lancaster, Ohio. Architects, Miller & Reeves, 203 E. Broad street, Columbus, Ohio. Policy not given.

River Rouge, Mich.—(Fire rebld.) $50,000. Owner, J. Motok, 2791 Salina street, Fordson, Mich., and A. Bozovi, 17 Union street, Ecorse, Mich. Revised plans drawn.

Sioux Falls, S. Dak.—(Also hotel and store bldg.) $1,000,000. Owner, Eighth St. and Phillips Ave. Bldg. Corp., Sioux Falls. Architect, E. G. McLellan, 7441 Cottage Grove avenue, Chicago. Policy not given.

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Oct. 27
Fox's Phila.—Martha Vaughn.
Fox's Wash.—Don and Jeri, 4 Life Buoys, Sally Mayo, Al Moss.
Coconut Gr., Boston—Bernice Jarnot.
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INCORPORATIONS

NEW YORK

Houseboat-on-Styx, Manhattan, productions; Jacob I. Rothstein, Jos. E. Yarbrough, Isidor Unger.

Ed. E. Daley Attractions, New York; Felix L. Cohen, Isidor B. Rosman, Sidney J. Levinex.

Pittsburgh Gaiety Corp., Manhattan, amusements; Henry Lederman, Mordecai Konowitz, Arthur A. Rosenstein.

F. & M. Productions, Manhattan; theatrical; Frank Teller, Rhoda M. Silverman, Marion Roth.

Elk Film Delivery Corp., Manhattan; Chas. Stern, Benj. Stern, Benj. Marks.

The Real Thing, New York, productions; Wm. N. Hechheimer, Michael Walters, Belle Jaffe.

Cafe Tomaso, Manhattan, theatrical; Gerson H. Werner; Theresa F. Brown, Frederick G. Mussmuth.

CONNECTICUT

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Young Vaudeville Couple In Suicide Attempt

Arthur King, 24, and his wife, Martha, 21, both of vaude, are in a serious condition at Metropolitan Hospital, New York, following the self administration of bichloride of mercury tablets in their room in the Lanfeer apartments, 245 W. 51st street, yesterday (Tuesday).

It was reported by neighbors that the couple quarreled. In the midst of the argument, King downed two mercury tablets of five grains each. Panicked over her husband's suicide attempt, Mrs. King proceeded to do the same and swallowed the one tablet remaining in the bottle.

The pair met in Detroit recently and married shortly after, coming to New York about three weeks ago.

BIRTH

Mr. and Mrs. Neal Burns, at Hollywood Hospital, Oct. 26, son. Mother formerly Joan Marquis, leading lady for her husband, comedian, in Christie Comedies.

FRINT'S TEA SHOPS

Cicago, Oct. 30.

Frint George, former traveling representative of the Orpheum Circuit, has gone in for tea shops.

He already has places in Winnetka and Park Ridge.

Ben Barton on Broadway

Ben Barton (vaude) has abandoned his band tour and turned independent act producer.

ILL AND INJURED

M. S. Bentham, agent, confined to his home with an abscessed nose expects to return to his desk this week.

Rodney Pantages, son of Alexander Pantages, is seriously ill with pneumonia in the Fresno hospital, at Fresno.

William D. Lang, manager, Adjustment and Claim departments, International Alliance stagehands and m. p. operators, recovering from operation in Community Hospital, New York.

Charles Bryan, general manager Walter Reade enterprises, operated on last week in Fifth Avenue Hospital, New York. Condition reported favorable.

John Dacey, Pathe exchange executive, reported as improved in French Hospital, New York, following operation upon his right leg.

Houses Opening

Stanley company has taken over the Rexy (new) in Philadelphia. Theatre completed some time ago remained dark while the owners looked for a lessee. Policy vaudfilm.

Palace, Bergen, N. J., booked by A. & B. Dow.

Patio theatre, Flabush district, Brooklyn, opens Friday (Nov. 2). It is a 3,500-seater built by A. H. Schwartz for pictures. Emil Velazee, organist; A. L. Green, manager.

Runnymede, Runnymede, N. J. Pictures.

Regarded as a white elephant, the Gibson, Philadelphia, owned by John T. Gibson, will be taken over by Irvin C. Miller, colored show producer. It will play pictures and tabs.

Washington theatre, Washington Heights, N. Y., playing five acts and films. Four changes a week.

Olsen-St. John in Show

Los Angeles, Oct. 30.

Ralph Olsen and Sue St. John will leave their vaude unit in Denver, week of Nov. 3, for New York and accept a Shubert contract.

"Rainbow Revelry" carries eight girls and will continue with a new duo sent on from New York.

Straighten Out Union Troubles in Brooklyn

Threatened strike of stage hands in Brooklyn picture and vaudeville houses Sunday night was avoided when representatives from the V. M. P. A. and Brooklyn local No. 4 agreed upon a new contract which will be operative for two years.

Stage hands obtained a slight increase. Film houses will pay no more money in weekly salaries, but accepted the new working plan. Vaude houses, however, will pay each stage hand an additional $5 weekly.

Some 43 houses were involved in the negotiations.

The V. M. P. A. was represented by Major Thompson and Charles Moskowitz.

JUDGMENTS

Apollo Burlesque Op. Co., Inc.; Aetna Life Ins. Co.; $701.

Abner Greenberg; R. Alpert et al.; $40.

Rodhe, Rathjen & Wallace, Inc.; M-G-M Dist. Co.; $760.

Joelson-Suchman Enterprises, Inc.; Robert Morton Organ Co.; $89.

Ira B. Arnstein; Irving Berlin, Inc.; costs, $60.

Commodore A. C., Inc.; Stanley & Patterson, Inc.; $872.

Leo Brecher; Brookmire Economic Service, Inc.; $498.

John Cort; N. Y. Tel. Co.; $296.

Satisfied Judgment

Harry Reichenbach; Sheik Hadji Tahar; $435; Dec. 22, 1921.

25 in Unit

The James Burke-Eleanor Durkin unit produced for Keith will have a cast of about 25, including Jermann and Green and a chorus of 12 besides the principals.

Unit produced by C. B. Maddock.

NEW ACTS

Owen Martin is returning to vaude.

James B. Carson is returning to vaude.

George Stone and Etta Pillard.

Keno and Green.

Herbert Glass, sketch.

Russell and Marconi.

RAJAH RABOID

Hearst's Atlanta 'Georgian' Said

"RAJAH RABOID is truly a master showman for he is not only filling the big Metropolitan theatre four times daily but when reviewed he kept the audience in a continuous round of laughter.

Direction, Marty Forkins
Jack Weiner, Associate

MISS JUBAL EARLY

EXCLUSIVE MATERIAL BY WM. K. WELLS
PLAYING KEITH-ALBEE-ORPHEUM CIRCUIT

DORA WINNIE
CRISP SISTERS
in Their "CRISP REVUE"

Week Oct. 29th
KEITH'S, PROVIDENCE

K.-A.-O. Circuit
Personal Rep.: FRANK EVANS

KRAMER and PAULINE

"Classics in Rhythm"

Pantages Circuit Dir. ELI DAWSON

L. A. "RECORD": "Kramer and Pauline, a couple whose feet will never let them become unpopular, ran off with the bill as far as dancing is concerned. And why not? They danced their heads off to the urgings of an enjoying public."

THE SENSATIONAL MOTHER SONG HIT!

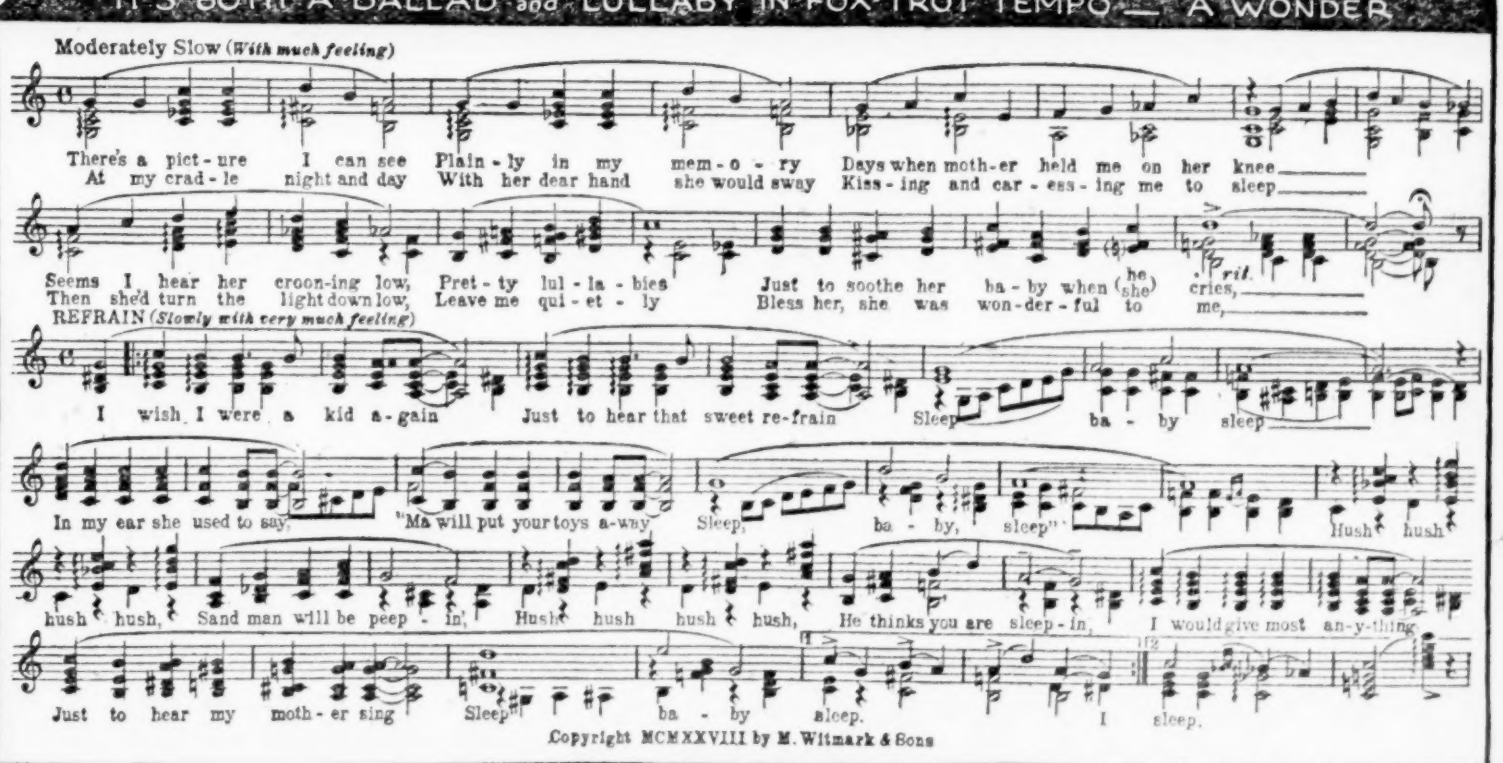
Sleep Baby Sleep

The HUSH! SONG

by JOHNNY TUCKER and JOE SCHUSTER

A REALLY DIFFERENT SONG

IT'S BOTH A BALLAD and LULLABY IN FOX-TROT TEMPO — A WONDER



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NEW YORK
Next to the Winter Garden

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AL COOK
PROF. MGR.

CHICAGO—910 WOODS THEATRE BLDG.—CLARENCE PARRISH, Mgr.

PHILADELPHIA, RENNIE CORMACK, 42½ THOMPSON BLDG. BOSTON, TOM MARTIN, 233 PARK ST.

Cooch Dance Court Trial in St. L.; Girl Dancer Acquitted by Jury

St Louis, Oct. 30.

This town has just experienced its first stage dirt court trial in many years. A jury in Judge Butler's division of the Court of Criminal Correction had the case. It grew out of the arrest on April 26, last, of Oscar Dane, manager of the Liberty music hall, Grand and Delmar boulevards; John Christopher, assistant manager, and 16 chorus girls. The arrests were made in the midst of a spectacular police raid following a cooch dance number which the chief of detectives and several of his aides characterized as indecent.

The state chose to attempt to make its first case against "Pep" Whitney, 22-year old chorous girl. The defendants had demanded a jury trial. After a hearing lasting two days the jury acquitted Miss Whitney. No decision has as yet been announced whether the state will push the warrants against Dane or any of the others picked up in the raid. The theatre was closed only for one night and has been unmolested by the police since the raid, with hot shows still advertised.

The long trial was enlivened by an attempt of the state to compel the girl on trial to do the dance in question in court. That idea made an immediate and continuous hit with the members of the jury, but Judge Butler refused to turn his court room into a cooch harem.

At one point Chief Kasler, who led the raid, was asked what effect the hot dance had on him, and he replied none. The dailies printed the statement in just that fashion. Rewrite men wrote it that way and copy-readers passed it. The morning paper editors let it slip by in just those words but at least one afternoon editor tamed it down a bit before it got to the street.

Another high light at the trial came when Assistant Chief of Detectives Egenreither was asked by Assistant Prosecuting Attorney Graves whether he could imitate the dance in question for the court and jury. "If I could do a dance like that I'd be gettin' paid big money for it—more than I make as a detective," was his reply.

The raid was made by the police at the request of the St. Louis Civic Union League, a body "for the protection of public morals," headed by Prof. Isaac Lippincott, professor of economics at Washington University here and one of the best known educators in the middle west

Stocks Gross More Than Wheel Shows

Stock burlesques are by far overshadowing the Mutual shows on weekly grosses in Greater New York, at least according to compilation of grosses from a last week's check-up on resident and traveling companies dispensing wiggle opera.

Minsky's National Winter Garden, New York, and stock at the Casino, Brooklyn, have been hovering between $8,000 and $10,000 weekly for the past month, in excess of all New York Mutual houses save Columbia. The latter has practically minimized burlesque to an added attraction with its present triumvirate policy of pictures, vaude and burlesque.

Minsky's, operating with 24 girl choristers in stage productions, will enhance the femme census with an additional runway ensemble comprising 12 additional girls and two soubrets to handle the hot numbers. Margie Pinetti, who closed as runway soub at the Casino last week, opens for Minsky as runway soub next week.

Conn. Stands Shifted

Bridgeport, Conn., Oct. 30.

It is understood here that when the Hyperion, New Haven, drops Mutual burlesque shows next week the Mutual wheel will take over a house in Waterbury in order to break the jump between Hartford and Bridgeport.

All Mutual shows playing the Hyperion this year have lost money. Last Monday night there were about 150 people in the house.

Kill Censor Move on Gayety, Minneapolis

Minneapolis, Oct. 30.

Local newspapers and public sentiment have killed an attempt to foist censorship upon Minneapolis in connection with the agitation against the Gayety theatre, Mutual burlesque house. Alderman Victor Johnson, who sponsored the censorship move, publicly acknowledges he was in the wrong on the matter, and it has been agreed the task of suppressing objectionable entertainment will be left to the mayor.

The largest crowd in council history attended the public hearing on the Gayety closing proposal. Feeling between supporters and opponents of the theatre ran high. Cheers, applause, jeers and hoots greeted the various arguments pro and con.

Organized labor representatives warned the council not to throw a large number of people out of employment, and asserted that the Gayety performances were no worse than those at other theatres. "Greenwich Village Follies" and "Lulu Belle" were cited as being "worse than anything offered at the Gayety."

CHORUS GIRLS' ESCAPE

Three Dodge Bottles in Buffalo Soft Drinks Place

Buffalo, Oct. 30.

Mary Mason, 18; Helen Henoir, 24, both of Milwaukee, and Laura Dort of Raleigh, N. C., choristers with a burlesque show at the Gayety, last week escaped being beaten up in a soft drink parlor here when they were attacked by two waiters at the place.

The girls claim that someone aimed an empty bottle at them as they were entering, followed by an attempted attack. The girls' screams brought policemen. Proprietor and waiters were arrested charged with assault.

Colored Chi Stock Out

Chicago, Oct. 30.

The Willard, colored musical stock house at 51st and Calumet, owned by Martin Kline, closed last week, bad business.

That leaves the Turkline Theatre Corporation, in which Kline formerly was partnered with Charles A. Turpin of St. Louis, without a house. Turpin withdrew his interests previously.

Kline also is vice-president of the T. B. O. A.

BENNETT BACK IN STOCK

Jim Bennett, featured comic of "Puss Puss" (Mutual), leaves that company to return to Detroit as producer at the Colonial (stock burlesque).

Bennett produced the stock last year at the Cadillac, Detroit.

MIDNITE GROSS OFF

Just what happened to the biz at the midnight shows at the Columbia, New York, nobody seems to know other than the returns which reached $1,000 slumped off last Friday to $400.

Catch In Hotel Sale

Minneapolis, Oct. 30.

The West hotel, stopping place for many theatrical folks here and erected at a cost of more than $2,000,000 sold last week at a bankruptcy auction sale for $10,000.

The catch was that the purchaser had to take over encumbrances against the hostelry amounting to more than $900,000.

Another Brooklyn Stock

A burlesue stock is being cast this week by L. S. Redesheimer to open Nov. 5 at the Liberty, Brooklyn, N. Y.

Mark Lee will do the staging.

Wheel In Meriden

Meriden, Conn., Oct. 30.

Mutual burlesque shows will be booked into this city and New London on a split week if the Hyperion in New Haven closes Saturday.

Girls from the Follies

Mutual Wheel show, produced by E. J. Ryan. Sam Raynor and Gladys Clark featured. At the Irving Place, New York, week of Oct. 22.

One of the semi-literati who had never before attended a burlesque show went along with Variety's mugg to get the angle on Mutual. "The function of a critic," the tall hatter explained, "is to recreate for his reader the atmosphere of the original."

"Yeah?" said Variety.

"Or, in other words," continued the lofty gent, "to discuss the general in terms of the particular."

At this point the chief hawker started his merchandising campaign for "Art Studies," containing 36 full page nude photographs of "leading models and actresses" and a snappy short story which the hawker claimed was alone worth a dollar. There were still remaining nearly 15 minutes before the show started, giving the gentlemen in the audience ample opportunity to study biology in terms of anatomy.

By the time the curtain was hoisted the hawker had made many pilgrimages down the aisle selling something new each time and generally at a loss, according to his own statements. This was a new and puzzling system of economics to the uptown chappie.

Gladys Clark was the first to appear in Ryan's congress of torso vibrators. She was much in evidence throughout, being the featured soubrette and aggressively self-assertive. A nifty figure, a pretty face, a great smile and an attractive personality go on the credit side of Miss Clark's ledger. The debits include a raw voice and untrained feet.

It's a show that dances often and in which nobody can dance. The faking included most of the comedy scenes, endlessly padded, continuously reminiscent. "If," said the stranger, "that man had some lines he would be funny." That man was Sam Raynor, the comic, and at times it did appear that he was doing exceptionally well in the absence of pert sayings. It was explained to the visiting elder that in the present era burlesque comedians are secondary to other things. For instance, Zonia Duval.

This young woman, auburn-haired and balloon-chested, was exhibit A for sex appeal. Mostly she just paraded, but did it uncommonly well. "Patrician" was the word our friend used, and it fit Mae Raynor, Jean LeRoy and several of the chorus, not forgetting the first mentioned Miss Clark, brought along a lot of what the stage wanted.

Frank Mallahan, a hefty gent, seemed the most capable and versatile trouper among the males assisting Raynor. Johnny Crosby, second comic, and Lou LeRoy, straight, were strictly fill-ins. As the show advanced some of the skits had some semblance of unity and cleverness which took part of the curse off the earlier yawn inducers. Production looked pretty good for a Mutual troupe.

Runway calisthenics were oddly restrained, due perhaps to that Issy Herk manifesto of recent date. The femmes wiggled and showed, but not too ardently.

"This is much less bawdy than I anticipated," said young Herbert Spencer; "In fact, I think they should call it musical comedy instead of burlesque." What an idea!

Land.

Detroit Cops Clamp Stock Burlesque Lid

Detroit, Oct. 30.

Determined to regulate burlesque and other attractions, the Detroit police department has placed four officers at the service of Lieut. Lester Potter, police censor.

Lieut. Potter reported that the situation in Detroit was beyond the ability of one man to handle, especially since the vogue for stock burlesque. He will have the permanent and full time use of the men, who will work in plain clothes. They are Charles Nagle, Melvin Kells, Edgar Neal and Harry Scher. Kells and Scher claim to have had theatrical experience with the Kunsky organization.

Lieut. Potter arrested Ethel Bernard of the Broadway-Strand on Oct. 8 and charged her with disorderly conduct, after interrupting her cooch dance. Case has been postponed until Thursday.

Peggy Gilligan of the Colonial has already had one conviction and has been warned a second time. Should she be convicted again, Potter claims the right to have the theatre's license revoked.

Burlesque Changes

Jack Hunt, comic, replacing Jim Bennett, in "Puss Puss." The latter's wife also has left. A chorus girl is assigned to her role temporarily.

FORUM

New York, Oct. 11.

Editor Variety:

For the current review of our act at the 125th Street we thank you very much for some of the constructive suggestions.

However, we take exception to the paragraph in which you say our songs are of last season's crop. May I tell you that the numbers we are doing are very new songs. Your reviewer confused our "Evening Star" (new) by calling it "My Man." One of our other numbers is a current popular song entitled, "Down Where the Sun Goes Down."

Three Ross Girls.

BEST SHOW IN TOWN

What price burlesque? It's $1.65 at the Columbia, New York, if you come early, 65 cents if you come after curtain time, and none of the bargain hunting muggs take advantage of the reduction. Maybe they're smart.

Bert Todd's outfit doesn't figure for that kind of money. Mike Joyce, house manager, is a swell feller. We had a date after intermission but he didn't keep it. Okay. Mike probably didn't want to be embarrassed with the squawk. Company manager was also a nice guy, and we can't hold the show against him either.

Children present Monday night were inquisitive. Children of a burlesque couple when burlesque was burlesque. The kids had the show pegged and were very inquisitive, but the parents literally slapped them down. They had their opinions but ma and pa didn't want the Variety mugg to quote. But you couldn't throttle the youngsters. They asked where the comics came from, but the boy of the outfit challenged his sister on that because he had sat through three quarters of the show and nobody had made him laugh. Pop didn't sock, as he had to agree.

With programs out the mob in the Mutuals are hiding.

Brace of comics in "Best Show in Town" don't mean a thing. Better laughs from taxi drivers who pilot you home. Anna Propp struggles well as the featured soub but can't get anywhere. House girls, for instance Erin Jackson, take it away from Ann.

Not a laugh, with the chorus too indifferent to worry over what it's all about.

Edba.

Burlesque Routes

Weeks of Oct. 29 and Nov. 5

Bare Facts—Empire, Brooklyn; 5, Trocadero, Philadelphia.

Best Show in Town—Columbia, N. Y. C.; 5, Gayety, Brooklyn.

Bohemians—Howard, Boston; 5, Columbia, N. Y. C.

Bowery Burlesquers—H. & S. Apollo, N. Y. C.; 5, Empire, Brooklyn.

Burlesque Review—Gayety, Buffalo; 5-6, Geneva; 7-8, Oswego; 9-10, Schenectady.

Chicken Trust—Gayety, Montreal; 5, Howard, Boston.

Dainty Dolls—Gayety, Kansas City; 5, Crystal, St. Joe.

Dimpled Darlings—State, Springfield; 5, Grand, Hartford.

Dixon's Big Review—Gayety, Louisville; 5, Mutual, Indianapolis.

Flapper Follies—Star, Brooklyn; 5, Orpheum, Paterson.

French Models—Gayety, Minneapolis; 5, Gayety, Milwaukee.

Frivolities—Empire, Newark; 5, Star, Brooklyn.

Ginger Girls—29, Lyric, Allentown; 30-31, Palace, Trenton; 5, Empire, Newark.

Girls from Happyland—Academy, Pittsburgh; 5, Lyceum, Columbus.

Girls from the Follies—Empire, Providence; 5, Gayety, Boston.

Girls in Blue—Empire, Toledo; 5, Columbia, Cleveland.

Girls of the U. S. A.—Gayety, Baltimore; 5, Strand, Washington.

Hello Paree—Crystal, St. Joe; 5, Gayety, Minneapolis.

High Flyers—Lyceum, Columbus; 5, Lyric, Dayton.

Hindu Belles—Garrick, St. Louis; 5, Gayety, Kansas City.

Jazztime Revue—Orpheum, Paterson; 5, Hudson, Union City.

Laffin' Thru—Gayety, Wilkes-Barre; 5, Lyric, Allentown; 6-8, Palace, Trenton.

Merry Whirl—L. O.; 5, Grand, Akron.

Mischief Makers—Hyperion, New Haven; 5, Lyric, Bridgeport.

Moonlight Maids—Grand, Akron; 5, Gayety, Buffalo.

Moulin Rouge Girls—Empress, Cincinnati; 5, Gayety, Louisville.

Naughty Nifties—Cadillac, Detroit; 5, Empire, Toledo.

Nite Club Girls—Lyric, Bridgeport; 5, H. & S. Apollo, N. Y. C.

Nite Life in Paris—Columbia, Utica; 5, Gayety, Montreal.

Parisian Flappers—Plaza, Worcester; 5, State, Springfield.

Puss Puss—Gayety, Brooklyn; 5, Gayety, Scranton.

Radium Queens—29-30, Geneva; 31-1, Oswego; 2-3, Schenectady; 5, Majestic, Albany.

Record Breakers—Grand, Akron; 5, Hyperion, New Haven.

Red Hots—Majestic, Albany; 5, Colonial, Utica.

Round the Town—Lyric, Dayton; 5, Empress, Cincinnati.

Social Maids—Strand, Washington; 5, Academy, Pittsburgh.

Speed Girls—Gayety, Scranton; 5, Gayety, Wilkes-Barre.

Sporty Widows—Empress, Chicago; 5, Cadillac, Detroit.

Step Along—Gayety, Boston; 5, Plaza, Worcester.

Step Lively Girls—Columbia, Cleveland; 5, L. O.

Step On It—Gayety, Milwaukee; 5, Empress, Chicago.

Stolen Sweets—Irving Place, N. Y. C.; 5, Empire, Providence.

Sugar Babies—Mutual, Indianapolis; 5, Garrick, St. Louis.

Wine, Woman and Song—Hudson, Union; 5, Irving Place, N. Y. C.

Cop Halts R. R. Depot Rehearsal of High Kicks

Syracuse, N. Y., Oct. 30.

A New York Central station platform is no rehearsal hall. Patrolman Patrick Dowling, guardian of the peace at the local depot, settled that when he put the quietus on an impromtu rehearsal staged by members of the "Red Hot" company between trains, a rehearsal which attracted a record audience of traveling men and natives.

Girls of the troupe unlimbered their portable phonographs and began practicing steps and kicks, mostly kicks. Patrolman Dowling took one look, two if you insist, and then ruled that it was a family station.

The girls stopped kicking, and the boys began. No pinch.

MARRIAGES

Elsie Dempsey, actress, sister of Jack Dempsey, to Danny Beck, vaude, at Salt Lake City, Oct. 22.

Helen Cooke, Foster troupe girl, to Eddie Coscia (Coscia and Verdi) in Omaha, Neb. Both are members of different Publix units.

Henrietta Cameron, organist at Loew's Rio, New York, to Charles Zelenko, non-pro, Oct. 28 in New York.

George Pincus, Feist Chicago office, to Florence Cohn (non-pro) at the Bismarck hotel, Chicago, Oct. 28.

Brownie Peebles to Norman Oberg, Oct. 26, in Chicago. Both are of the American Opera Company.

Lodovico Oliviero, Chicago Civic Opera, to Olga Bishinger, of Pittsburgh, Oct. 24 in Chicago.

R. I. Woods, assistant orchestra leader at Keith's Palace, Cleveland, to Katherine Axtman, Syracuse show girl.

Leon Levey, house manager at Levey's Imperial, San Francisco, Oct. 28 at Santa Cruz, to Hazel Morrison, non-professional.

Anita Perachini (Santiago Trio) will wed Lalo Cadona (Flying Cadonas) at Long Beach, L. I., Nov. 6.

Philip Norman (broker) to Vivian Cornell, show girl, applied at Darien, Conn., for a marriage license.

Edwin B. Thayer to Beatrice Doncourt, theatre organist, in Ansonia, Conn., recently.

Ernest Bachrach, still photographer at FBO studios, Hollywood, to Rae Seegmiller, hair dresser at the same studio, in Los Angeles Oct. 28.

UNION MEETINGS NEXT MONTH

When the American Federation of Labor convenes in New Orleans Nov. 19 the General Executive Board of the I. A. T. S. E. of the U. S. and Canada will assemble there in executive session Nov. 17. A number of theatrical matters will be considered by the board.

W. F. Canavan, president of the I. A., and subordinate officers will attend. Canavan goes as a delegate to the A. F. of L. convention.

SHARKEY'S "STAR BOUT"

"The Star Bout," Taylor Granville's old act, will be revived for Jack Sharkey, ex-bantamweight boxer.

Sharkey will carry a support cast of nine.

McDonald at Hip

In addition to supervising the Broadway and Cameo theatres, New York, Charles B. McDonald has also been assigned the Hippodrome, this additional supervision coming through the recent departure of Tom Gorman.

Herk Vacationing

I. H. Herk left New York yesterday for a western trip labeled pleasure. Mrs. Herk accompanied him.

They will be gone a month or so.

WEST COAST NOTES

(Continued from page 23)

Roach's are Vivian Oakland, Anito Garvin and "Husky" Haines. James Horne directs.

Gus Meins signed by Al Christie to direct Jack Duffy comedies.

Wheeler Oakman added Bebe Daniels untitled newspaper story, Par.

Pathe scenario department working on "Listen, Baby," "Square Shoulders," "High Voltage," "The Flying Fool," "The Office Scandal."

Ralph Graves added "The Side Show," Col.

Frederick and Fannie Hatton titling "Rainbow," T. S.

PALACE

(St. Vaude)

Good variety at the ace Keith house this week, over-long but susceptible to cutting, and not particularly costly. Outside of Fannie Brice's $3,500, Fowler and Tamara's classy terp presentation is the next biggest salary. The rest is low enough.

Biz not so good Sunday afternoon, opening day. Sunday opening looked promising for an increased mat gross that day, but doesn't seem to be working out according to Hoyle. For one thing, they like to sleep late on the week-end and have their Sunday dinners late. Te picture house biz indicates that best. Until after 2 p. m., Sunday, there's comparatively little intake, hence the lure of a reduced scale by the film palaces to drag 'em in and still it doesn't always work. From 2 until 4, it livens up but it's only in the late afternoon that the peak is reached, and similarly it appears to apply to the Palace. Being a reserved seat house, they can't straggle in. Sunday night biz to a $3 scale is as big as ever, of course.

Fannie Brice was the draw and the opening salvo indicated that unquestionably. The comedienne did 45 minutes, opening and closing with ballads which the audience, particularly the femmes, elected to interpret significantly. The smart show woman that she is, Miss Brice is capitalizing the publicity aura of her Great Romance and Supreme Unrequited Love, etc., and has the Tin Pan Alley boys sneak in such pointed punch-lines as "if you want the glory of electric lights, you must learn the story of lonely nights." Similarly, her getaway, "Happy Days and Lonely Nights" ballad took on deeper lyric significance than just a pop song.

This, of course, forced her into "My Man," a bit ambiguous in view of the ozone she gave Nicky. And as far as all of it is concerned, much hooey to any number.

Addison Fowler and Florenz Tamara, sub-headliners, too, accounted for an obviously perceptible draw. Here's the last gasp in showmanly terpsichorean artistry. The dancers, now international standards, have the Guatamala Marimba Orchestra (7) in support, alternating with the the soft hammer music. Fowler and Tamara do a snappy 16 minutes, encoring with an appealing exposition of allegedly simple ballroom waltz steps. Whether simple or not, it served as the necessary human interest and the fans went heavy for it on the applause barrage. The femmes also rumbled not a little about Miss Tamara's sartorial creations, which rates her the best dressed woman on the Palace bill this week.

Al Trahan (New Acts) in the next to shut was a comedy kick with a new partner. Trahan was formerly partnered with Vesta Wallace.

Derickson and Brown, after intermission, registered one of those electric Palace hits. With a little editing, sure-fire class act anywhere.

Eno Troupe opened with equilibrism. The Japanese quartet, evenly divided, reels off six minutes of nifty pedal juggling and risley stuff that makes the opening position a spot for them.

In deuce, Tex McLeod is lent a timely touch through the program notations as "by arrangement with the Madison Square Garden Rodeo." McLeod is not new to vaudeville. His Will Rogerisms with lariat are balanced by Marjorie Tiller, dance partner. McLeod's crack at Mayor Walker, playing on Jimmy and Johnnie Walker, was unkind. Otherwise, a light and pleasing comedy interlude.

Followed Fowler and Tamara with their cinch click, Ray and Dot Dean ensued with a nut comedy routine. The man personates a Boob McNutt character and the clowning went for heavy returns. Miss Brice closed the first half.

Lou Forman, new pit orchestra maestro, successor to Ben Roberts, and following Milton Schwartzwald, who pinch-hitted last week, sounds like the right man for the berth. His favorable impression in the accompaniments, particularly during the orchestral interludes while Miss Brice was costume-changing, was further heightened by the intermission specialty of a torrid nature.

Lilian St. Leon and Co., following Derickson and Brown and Al Trahan, were handicapped by the late show but scored with their equestrian act. The usual shills were employed for the demonstration on how circus riders are made.

Abel.

MAJESTIC

(Sunday Concert)

Shubert's Sunday night vaudeville concerts, transplanted from the Winter Garden to the Majestic because of Warner Brothers' lease on the former house for Al Jolson's "Singing Fool," probably grossed a bigger intake at the new stand Sunday night than at any other time at the Garden.

Ed Davidow's dozen acts, counting the m.c.'s, at $3 top, spotted in the larger house, probably surprised the booker, the Shuberts and all concerned. Jack Osterman, taking a survey of the sea of faces, righteously waxed mildly indignant at Davidow's cutting. The m.c. harped on this throughout, stating that by the fourth week he should be back on full pay, Davidow having figured that the side street Majestic would react against the draw.

The 12 acts played well and a corking entertainment it was, leaving little doubt as to the continued popularity of the Shubert Sunday night shows, which, the wise mob insists, possess more spontaneity than the frolics Earl Carroll is running at his house. The Carroll up to now benefited through the Garden being eliminated and the Majestic not yet opened. What the current Sunday's gross at the Carroll was, in view of the Majestic's start, is undetermined at this writing.

Variety entertainment is almost sure fire on Broadway on Sunday nights. There is enough of a public which abhors scrimmaging in the picture house line-ups and ponies up three tears a seat without a struggle, providing the fare is half way decent.

Because of Osterman's doubling from Fox's, Brooklyn, Jack Pepper (formerly Salt and Pepper) pinch-hit in the introductories. The acts ran Lohse and Sterling, Bernard and Henry, Stan Stanley, Willie Solar, Manhattan Steppers (new), Loomis Twins, Ritz Brothers, Nine Allisons, Jack Osterman (for his regular routine) and James Barton. Intermission followed the Ritz trio, and Osterman's first appearance preceded the Loomis kids.

The line-up speaks for itself. It's sure fire and played as happily as a baby on the linoleum.

Osterman, Broadway's prodigal son, really merits the most attention. One wonders if this talented youth—he admitted to 26 later on—fully realizes how all Broadway is rooting for the good-natured, loveable, clever and talented young fellow that he is, normally.

Osterman of the moment, under the benevolent and beneficent influence of the beautiful Mary Daly, now Mrs. Jackie, seems a new mortal. The "hell with you" ad libs still are overly free and easy, and the commandeering personality is still not submerged, but Osterman not only evidences but expresses in frank confession just what his newly matrimonial influence means.

Miss Daly was introduced from a stage box and Osterman gave out "Sonny Boy," with special lyrics, like nobody else. He seemed inspired, and while qualifying himself immediately after the rendition that it seemed silly to sing such a song when he is "not a father—yet!" the customers took him literally, sentimentally. Stripped of externals, there was something humanly dramatic in that audience reaction by an attendance comprised of the ultra-sophisticates from every walk of life—showman, gambler, cloak-and-suiter, pleasure man on display with his latest, the rounder and racketeer.

So much for Osterman. Even the music men, who have thought only of Osterman as a "plug," are rooting for him, and that's saying plenty.

Lohse and Sterling with their flying rings routine were oke openers. Gal is more shapely and pulchritudinous than the average dumb act of this type. Bernard and Henry, femme Van and Schenck, twiced okay. Stan Stanley with two new girl partners is set for another vaude tour with his audience act, now that "The Pleasure Man" and his libel suits are out of the way. Stanley mentioned both.

In between Jack Pepper pulled one about Al Jolson going on a sea voyage and Georgie Price getting seasick. Willie Solar followed with his sure-fire guttural comicalities and begged off. The Manhattan Steppers (new) were the second act to feature "Blackbirds are Blue-Birds." The Loomis Twins, a bit grown up and very a la a composite of the Williams Sisters, Helen Kane and Zelma O'Neal, clicked. Ditto the three very clever Ritz Brothers, slated for the Capitol and a Loew tour soon. Away from hereabouts for quite a while, they were sensational.

Osterman ad libbed a few at the expense of the Shuberts, this being the start of a serial. The m.c. was greeted by Max Meth in the trench conducting the "Wedding March." Osterman said he was going into one of those Shubert nights, "choose your own country—Venice, Spain, France or what have you?" and also commented on the Shuberts having some old storeroom scenery left over, hence a new revue.

Later on, in telling a Hoover-Smith joke, Osterman wanted to know who cares who's elected: "Coolidge couldn't get me out of my Shubert contract, so what could Hoover do?" Osterman also flashed a legal document, ad libbing about his options being exercised, so he didn't mind.

The Nine Allisons, a second generation whirlwind tumbling turn (New Acts), reopened after the interval, Osterman clowning with the pit orchestra in the meantime. Osterman's own act followed, in the course of which he discounted that $1,000,000 Jolson-Keeler dowry which he read in a newspaper. "No, it wasn't a newspaper it was the Graphic," Osterman added. Jim Barton, the top money act, closed the show, bowing off at 11:30.

Whether it's the Garden or the Majestic, the new season's Sunday night vaudeville under Shuberts-Davidow auspices looks "in" if the booker keeps up the pace with this type of show.

Abel.

STATE

(Vaudfilm)

Harry Hines made a mess of himself with his dirt in the picture houses and now they're letting him bring the same kind of trash back to vaudeville. The picture houses said they didn't need Hines and his dirt. Vaude certainly needs either less.

Occupant of the choice next to closing spot and the feature of the current bill at Loew's champ house, Hines literally rolled over and died before the near-capacity gathering Monday night. His stuff did the same.

Still doing that "nance" business. Doing it almost too well, so good that the audience looked for one of those "don't get me wrong" explanations. He started it off with a remark on "Pleasure Man." Not a rumble. It was old from constant use and abuse two days after the show was sloughed.

On top of that he employed about half of his 15 minutes on the rostrum with small time asides about the race track. Few here understood him and it wasn't funny enough for general appreciation. Hines should have been working a block uptown at the Columbia. They know what a dope sheet looks like up there.

About seven years or so ago Hines went out west as a comparative unknown and came back a big timer. On returning he stamped himself a classy singing and talking single with clever talk and smart songs. He's hardly singing at all now. He's talking more but not as funny. If that is all Hines has learned in seven years, it's too bad.

Rest of the bill no panic, either. Although George LeMaire and Joe Phillips (New Acts) just missed the riot class in number three. They are a first rate comedy pair but they have one bad fault in staying on too long. If sliced from its present 27 minutes to about 17, what an act it would be.

Vardel Bros., still the exclusive employers of their chute trick, opened. One act that can play anywhere. It has played about everywhere, but can repeat. Bernice and Pansy, blonde and brunet, in a musical offering, were a bit too light for this house. They are of small time calibre and should please on that time. No reason to make them look bad higher up.

Hines and LeMaire-Phillips, with the only comedy in the show, were right together in reverse order. Following better comedy made it even tougher for Hines, besides not doing the show any good.

Gantschi and Phelps, familiar type dance flash, closed. (New Acts).

"Two Lovers" (U. A.), film.

Bige.

HIPPODROME

(Vaudfilm)

Some effort apparent to get together a brisk entertainment. Only standard comedy in sight is Harry Burns, spotted two from closing and the laughing strength. Framing the program seems to have been dictated by desire to go strong on flash and it does that. Weakness is absence of comedy, the most important element in shows of the Hip calibre. As a result the bill misses as strong small time entertainment. Picture didn't help, "The Red Mark" (Cruze-Pathe).

Four Haas Bros., aerial bars, dandy opener. Four men working on a novel arrangement of horizontal bars, arranged with triple lower tier and double bars above on struts. Nice straight work and capital comedy by two grotesque workers. Clowns are as important as straight workers, both in their acrobatic work and in their comedy. They have put a score of new wrinkles into eccentric clowning on the bars.

Dave Roth No. 2 almost does a one-man show, starting out with piano clowning, including playing for the movies, but gets his best returns with the dummy dance, springing a real girl for a surprise finish. This detail of the act has gotten into the billing now, a smart move to hang importance on a male single.

Toby Wilson and Co. have elaborated a talking sketch into a place where it's almost a revue. Technique is interesting. He remains the talking comedian, but has surrounded himself with song and dance people who build him up. They did 21 minutes at the Hip Sunday afternoon, much too long. Some interpolations and a touch of sex appeal in a bathing girl who drifts in and out and then turns out to be a dancer, give the talking sketch a lot of life. Dancing encore clinches a good impression, which would have been better if the running time had been less. In the support are Peggy and Sidney Page and two other women not billed.

The Six Hill Billies are now reduced to five, but make an attractive novelty. Not at their best here because the blending was not so good, but won returns. Lecturer with his informal introduction manages to convey atmosphere and help the impression that the boys are authentic Ozark mountaineers and their stuff is on the level. Did 18 minutes and finish strong, even if their final parody on the election race was a bit out of character.

Burns was a riot. Real character comedian whose fun is honest character humor and not mere gags. The balloon stuff is funny in itself and Burns' pantomime makes it funnier. Burns is using a Coney Island midway drop and his blonde girl assistant looks a little plumper and more personable than ever in her abbreviated get up for the finish dance. Peppy little dame, this.

Lestre La Monte's "Paper Revue" (New Octs) stood out as a novelty flash, with an illustrated organ interlude for the finish.

Rush.

RIVERSIDE

(Vaudfilm)

Keith's Riverside becomes a split week Nov. 11 but retains its reserved seat policy under the gimmick in the lease of this one condition. The house is in other respects vaudfilm in policy.

One act less this week because of running time on "The Patriot" (Par). Fair show for four acts and 50 cents Sunday mat. George Beege and Rae Qupee, standard skating, opened and earned a good reception.

Josephine Harmon and Florence Newton, deucing, failed to wring much but kept the house diverted. Alma Neilson's dance flash clicked easily on its speed with Dan B. Ely and Billy Atkins standing out. Although Miss Nielson is most impressive on her toes she finales with somersaults and takes the curtain head down doing neck spins far from daintily.

Lang and Haley panicked the matinee crowd, notably the boys on the top shelf who provided a chorus and an echo for Lang's whistling. The first seven or eight minutes of the turn are very trying upon the nerves consisting of two gags, first the "up is high and high is low" routine, and immediately following the "what is who and who is what" hysteria-inducer. These two gags, dating back to remotest vaudeville, were endlessly padded. Turn is dressed ultra with Miss Haley looking particularly nice.

Business fair.

Land.

125th ST.

(Vaudfilm)

Some of Mr. Herk's producers should spend a nickel and take a subway cruise uptown this week. To see Mr. Proctor do a Gus Sun for a change of pace. In place of the vaude there's a tab. In place of the usual small time routine show there are 56 minutes of perfect family entertainment, light, but good.

In his forceful letter to the boys, Mr. Herk claimed they still do not understand the kind of Mutual wheel show he wants on his circuit, and then went on to explain what kind of show he wants. "An absolute burlesque show, full of low comedy and hokum, with pep, ginger and speed in your numbers. And no filth."

That covers the Ray Mar tab at the 125th Street this week pretty well.

The Mar tab contains the sort of stuff that Sun has been using for money making purposes in the middle west, with few knowing how much he does make. The talkers, perhaps, will slay Sun's racket, but that's another story.

Meanwhile, as the impresario himself admits, Mr. Herk's racket is slaying itself. The Mar tab at the 125th Street this week and Sun's tabs of the past and present hit the Herk reformed idea of what constitutes burlesque quite between the eyes.

Mar's little show has plenty of low comedy and hokum. None of it too good and none of it new, but better and newer than anything sold in the name of comedy in burlesque this season.

Considering this tab as a working model it could be broadened into a full length burly opera without much effort. With experienced burlesquers at the helm, if they can forget the dirt, it could navigate the Mutual wheel right now and make his average turk look like apheasant. And without a line of dirt.

Mar's show is far from sensational. It's just an average tabloid. One great advantage over the usual vaude bill at the 125th Street—women. For the men. And the women look and work well.

Mar is an eccentric low comic, typically tab. He handles the bulk of the comedy and works hard. It's his show. Other than Mar and a dancing, singing and talking juvenile semi-comic straight, no one notable. The juv has a future. The others have, too, but not beyond their present capacities.

Show is inexpensively built. Salary list for 21 not heavy for the number. Two full stage sets merely draped.

Soubret and ingenue both youthful and good, but both in a mediocre class for talent. They lead chorus numbers pleasantly.

Chorus of 10 really dances. The Mar tab can play all of the neighborhoods where the neighbors are not too smart. It's a relief.

Also, it probably slices the stage nut here. With a tab to lower the rostrum expenses and "The Patriot" (Par) gracing the screen, the uptown Proctor spot should have a profitable first half.

Bige.

BROADWAY

(Vaudfilm)

Standing room only and little of that Sunday night after 7:30 and until the picture spill about 8:10. Sunday opening must have been particularly helpful at this stand because of movie parlor overflow.

Nicely blended vaude bill for house, although lacking individual high scorers. Parisian Four, standard opening turn, considerably augmented in the last several seasons. Girl is now doing a song and dance in "one" and Moovo, the gent who balances a table, couch and chairs on his forehead and climbs a ladder, is versatilizing with a steel guitar solo.

Lewis and Wintrop, two boys with synchronized puppies, registered solidly on a return here. Their stuff is top-notch, although at one point they do an uncredited imitation of the ukulele-dancing business of Jans and Whalen, with the dancer losing his balance when uke player suddenly changes tempo.

Cortini, fast-moving magician, provided a snappy 10 minutes. Ray Fern and Marie also move swiftly and never give the mob a chance to meditate. A gattling gun barrage of gags, action and incessant tension keep them in and on high all the way. The woman should not dance.

Hollis Devany and eight male warblers billed as "A Night at the Club" never really got the Broadwayites until their encore number, reiterative chant called "Massachusetts." This is more the type of stuff the whole act should consist of instead of the operetta selections now being used. Opening song from "The Mikado" is the best of these. Act of this description needs a wealth of expert showmanship to keep it on the safe side of popular favor.

Casper and O'Neil (New Acts) not strong enough for next to closing on a bill of this length. Audience greeted them gleefully when the spot discovered them behind the rising olio. Boys were not overly successful in holding attention as their material has no sustained strength, but is a series of sharply accentuated curves.

Irene Vermillion and Band (New Acts) are an improvement on the general average of girl musicians. "Moran of Marines" (Par) on screen.

Land.

81st ST.

(Vaudfilm)

An even dollar downstairs, reserved seats, "The Patriot" (Par) and four acts of fair class, seem to enjoy a neighborhood demand. Shows have been improving at this house.

Sunday night they were selling standing room before 8 o'clock. Apparently making headway with Keith's New Era of Vaudeville here. Maybe Sunday opening helps. Reserved seat idea ought to have its Sunday evening appeal to mid-town dwellers who have had any experience with the crowded Times Square de luxes.

Program no burn-up, but fairly likeable, even entertainment for the rather hihat crowd.

Lina Arbarbanell is a name attraction, but stops there. Musical comedy star is the feature but turns out to be one of those things on the stage. Her sketch is called "Mariette" and amounts to a dramatic reading with gestures. Only the gestures call for three other people and that counts on the pay roll.

Dramatic sketch, so called. Miss Arbarbanell, Spanish flapper, walks on and explains things to her duenna with appropriate business of surprise from the duenna as she relates a romance with an American aviator and a Spanish lord who is pursuing her. Knock on the door. Enters the aviator, who has killed a man and wants to flee. Another knock; it's the police and she hides the aviator. Police official gets fresh with girl and she drugs him to sleep as young pair exit. Then Lina and her police official sing a song in "one." It takes 23 minutes and a dead loss. Bernard McOwen wrote the sketch and something ought to be done about it.

Burt and Rosedale, typical small time man and woman clowns, were No. 2 and fared rather well, considering the tame comedy they served. Frank Burt is the usual eccentric German sap, the girl playing straight and attending to the feeding. Talk is mild, gags strained, but Burt's clowning has its points.

Cole and Taylor with the Hudnut Sisters (New Acts) opened acceptably, although that's a tough spot for a class dancing pair supported by two harmonizing women and a string trio.

Closing the bill, Jack Pepper and Co. made everything jake with the customers. This youngster is a possibility. He used to be of Pepper and Salt, but now works with two eccentric men plants. Kid is a wholesome type, clean cut and a hit with the flaps. Uses a trick

voice to good effect. Has curious falsetto with a quality like "hot" notes from a sax. For a hot rendition of "St. Louis Blues" and "Mississippi Mud" total was highly exhilarating to the surrounding frails who make up most of the attendance. Whole house stayed for "The Patriot," including this reviewer, who wanted to get a second impression. Picture stands the test of a second look, which speaks volumes for its strength. It ought to pull for a mid-town week. A few films of this grade would do wonders for Keith neighborhoods.

Rush.

ACADEMY OF MUSIC

(Vaudfilm)

Approximately three and a half hours of show seems overlong for a pop-priced house of this nature. However, the eight-act vaude line-up is obviously drawing capacity business. A mediocre screen feature, "Streets of Illusion" (Col), was used to fill out, plus a good Movietone newsreel.

Harry Howard and Al Vann split honors for the evening. Howard is especially suited for an audience of this type, while the Vann brand, with its trio of talented performers, is an aggregation which could as easily create equal enthusiasm before any type of audience.

With the gag-lifting habit still prevalent among vaude performers, it is commendable that Howard's material seems fresh, while his delivery is clever and convincing. Boy sells himself with his opening crack and continues at high speed for approximately 20 minutes.

"Castle of Dreams," third, held three hoofers and a mild vocalist, whose efforts created but little response. Routine is hampered through a slow-motion opening lasting 10 minutes of the 14 allotted the act. Geo. Ormonde Co., comedy cyclists, followed for nine minutes, bowing off to good results on cycling skill rather than comedy. Preceding Al Vann, McKay and Ardine, yet twosome, tried hard but had their troubles.

Weir's Elephants opened, while Winifred and Mills No. 2. Latter team should bolster material which can't get over on just dialect delivery.

"Carnival of Venice," nicely presented instrumental act, closed, consisting of harmonicas, harps, tambourine specialty and a toe dancer Held up in the spot. *Mori.*

86th ST.

(Vaudfilm)

A routine show, save for Sophie Tucker, toplining for the first half here with a sellout Sunday afternoon. In lineup it seemed the bookers have pegged this larger seater house in a category with the Hip through lining up a majority of sight features on the five-act bill. Just as well. You can't hear most of the chattering acts up there when more than half way back, unless those with a range for any house.

Soph, with several assistants and songs, the lone smash next to shut. Those who had been built up for Soph's "Pleasure Man" were outa luck since Soph scrapped it after the Palace date a couple of weeks ago. Soph has a couple of other good comedy numbers with plenty of wallopy lines. In contrast she flings over a couple of ballads and revives "Some of These Days" to a tumultuous getaway.

Axel Mirano and Co., two men, opened with aeroplane acrobatic novelty. It got over. One of the men propels a miniature aeroplane suspended high in air while Mirano does his daredevil acrobatics on a trapeze at the other end. Novelty opener with thrills.

Tilyou and Rogers, two men with one doing old boy, deuced with some more acrobatics, dancing and clowning. It depends for most of its laughs through the old boy's valiant efforts to keep up the pace set by his partner. They liked them.

Hyde and Burrill, mixed team preceded Sophie with some nifty clowning instrumentation and songs all goin over. The boy handles the instruments with the girl doing major portion of the warbling. Neat couple and good act.

Miss Gracie and Boy Friends, the latter male quartet of hoofers closed with routine dancing flash. Miss Gracie gave good account in toe and Russian solos with the male ensemble also getting individual opportunity. Well arranged and good closer.

"Perfect Crime" (FBO) screen feature. *Edba.*

FIFTH AVENUE

(Vaudfilm)

Though "The Patriot" (Par) occupies the screen there should be a lot more coming for a buck at the 5th Ave. this half. Viewing the current front against what's going on a few blocks uptown for similar money, the Ave. is taking it and running. Probably the reason for the frail attendance Sunday night while most spots bathed in that champagne called capacity.

After seeing the picture and five of the six acts, they still had six bits coming.

Great Labero (New Acts) has an unusual novelty for vaude and was the life saver. His is a combination of scientific and wild animal stuff with Labero a pretentious follower of Dr. Mesmer. If there's a field left for this sort of turn Labero should find no trouble playing all of it. They believed him down here and that's half the battle for Labero and his mesmerism.

Ngaire and Tolnton (New Acts) will be wasting their time if retaining the present turn.

Edith Bohlman, singing single, spends most of her 11 minutes clowning with the boys in either side box. The bird in upper left inserted some business, so he's a plant. When on the right, Miss Bohlman did all the work. She sings published numbers in a nasal manner and doesn't look like a bet for stage band frontage. At home in the deuce but slightly out of her class at the Fifth.

Billy Champ, still around with "666 Sycamore," seemed brand new to about half the patronage and sold himself to that half. But no reason why the more knowing 50 per cent shouldn't be entertained. Champ's is the kind of skit that can't repeat. He has gained enough with "666" and now needs a new one.

Will J. Ward didn't register so well with his much too familiar pop song material but he returned nevertheless and fared somewhat better with stories. Ward is too good a showman to flop with any kind of paraphernalia, but it's a mistake for any one to rely solely on personality. Had he one special lyric Ward would cease to be just a good single and start to be an excellent one. At present, not a punch line in his rep, with everything heard before.

Carney and Jean, unchanged as a reliable mixed comedy and dance team of low classification, preceded Labero is the semi-closer. *Bige.*

AMERICAN

(Vaudfilm)

Biz looked immense Monday night. Show was tame and quiet. First part failed to start anything resembling a hit. After intermission the show swung into better shape, with two acts just about ringing the bell.

Pickard and Pal opened. Pickard some years ago worked with three seals. Now there's only one, but this surviving sleek performer gives a good account of himself. Pickard's talk wasn't fully deciphered beyond the middle of the house. Kardo Boys reeled some topical numbers to advantage. Voices are strong. Chris Richards worked hard, but the audience was in an apathetic state.

First part was closed by Marino and Mona Revue. Upstairs this act didn't look so good, although the finish, where the man swings the two women, pulled heavy applause. The act seemed cramped for space, and the speed and flash was missing.

After intermission Welford and Newton danced favorably and the show picked up. Cole, Ward Co. with a sketch which has been seen around, got a barrel of laughs. Principal male holds up his impersonation of the poolroom cowboy, and the woman is valuable. Act carries a cop, who displays a tenor that helped here.

Watts and Hawley were also solid hit, both man and woman keeping songs and gags moving. Woman was the best dressed on the bill, and her voice is pleasing. A happy combination. Eric Phillips Trio (New Acts) closed. On the screen, "The Fleet's In" (Par). *Mark.*

PARAMOUNT

(WIRED)
("Step On It"—Unit)
(NEW YORK)

New York, Oct. 28.

Standard weekly program featuring "Varsity" (Par) and Frank Cambria's "Step On It" as the unit. The picture has dialog and the unit the conventional number of girls, hoofers and the ever-present adagio team. Stage presentation as a whole has no outstanding fault except that it runs so true to form. Recent Publix units here have been very shy of comedy, an ingredient they need as much as do the talking shorts. Peabody isn't making up the laugh lack so it's just 42 minutes of a familiar pattern.

Paul Small is the songster of the outfit and after entrancing in blackface and warbling a few Jolson melodies during a medley it's only a question of how long before the association is named. This comes at the finish for a rendition of 'Sonny Boy." Small does it well and clicks.

Eddie Peabody is the boy taking the chance this week, his second at the house. For nine minutes the Coast m.c. is elbowing three melodies out of his banjo, which don't mean a thing to a pop audience. "Indian Love Call," "Minuet in G" and another like number aren't any more tuneful on a banjo than on a harmonica. You've got to be nuts about a banjo to go for this trio and Peabody was plodding up hill at a slow pace at this point. Bad judgment, because Eddie got himself a reception upon entrance, plus further applause when reaching for the stringed instrument. Peabody never pulled himself and the show out of the hole until delving into a pop which sponsored a stronger salvo, and then quickly hopping to "St. Louis Blues" as an encore before the applause died out on him. Peabody should rearrange his routine. It's to wonder how he reached Sunday without changing. He's got a good start and shouldn't jeopardize it.

Felicia Sorel Girls (12) put through a couple of specialties, the best of which is a Dutch wooden shoe item. Bud and Jack Pearson supply all the hoofing, saving their solo taps for the finish, and Helen Wright sings the prelude to the adagio contribution of Bernoff and Josephine. Latter couple are neat workers and entertain. Unit title is derived from an around-the-world gag, having a flash speed finish of an autoist being picked up by a motorcycle cop on the platform above the orchestra. Incidentally, 22 men in the band and playing the veteran, "Tiger Rag," for the specialty.

Program is minus a wired short this week, the main film having dialog. "Love Charm," a Tiffany-Stahl color reel with sound, occupied nine minutes which weren't hard to take. Hawaiian dances carried the music from the backstage horns, the pit orchestra picking up the remainder of the footage. Newsreel only runs seven minutes with five Paramount shots, and all from the library. Not a news angle anywhere. A Chick Meehan football short is only being used in between the de luxe shows.

Jesse Crawford is minus the Missus this week. In one number he gives Helen Kane a boost by playing as she would sing it, a title informing of the imitation. Business heavy Sunday afternoon. *Sid.*

GRANADA

(Wired)
(CHICAGO)

Chicago, Oct. 27.

No names this week on the stage with Benny Meroff holding sway. Show is pretentious in settings and scenes with an abundance of talent yet inexpensive in cost as shows go here.

Initial performance today (Saturday) found even more entertainment than necessary, running time about 74 minutes; too lengthy. Usual adjustment will be made.

Marks Bros. have been giving some great values for their patrons in their theatres, spending money liberally and advantageously. With all this the biggest value the Marks Bros. have is Benny Meroff. Here is an m.c. who is different. With flicker palace run over with gabbing stylists of all kinds and description, it is a relief to watch one whose every effort is directed toward selling and delivering his show. Never once during this performance did the spot strike on him while an act was on. Meroff is probably alone in this town in not taking advantage of this privilege.

While alternating between the Granada and Marbro, Meroff enjoys the popularity of patrons of both houses, although two different classes of people patronize these theatres. He has developed much since making his debut at the Granada over two years ago and looks today like one of the best bets for any picture house anywhere.

This production was titled "Pot O' Gold." As an atmospheric introduction to the name a special set was employed with ballet and a male singer characterizing a miser. Nice bit.

Band on stage followed in another set behind with Meroff sending off the first musical number, "Love Affairs," with vocal interpolations by the boys. First specialty was by Thelma White, one of the White Sisters, who should have been permitted at least two encores. Looks like a million, this gal, and hoofs for all she's worth.

Stroud Twins hit off with talk and dancing, making a nifty impression. Boys' appearance helps a good deal, while their style is considerably polished. Boyce Coombe, in special songs in character with his dignified looks, clicked handily.

Lone turn out of place in the layout was Werner and Mary Ann, plucked from vaude. Werner is still a juggler. His sort of hoke comedy he does does not fit in a picture house.

Midnite, Trio, colored acro-hoofers, preceded the finale and showed some fast stepping. Colorful flash for the finish with the girls in statuesque formation.

Orchestral overture in the pit with Maurice Thall conducting, neatly done while synchronizing with Martinelli's "Aida" on the Vitaphone. Idea is novel and but recently put into effect.

"Women They Talk About" (W.) the picture. *Loop.*

COMEDY

(NEW YORK)

New York, Oct. 26.

Situated in a hole in the wall on West 65th street, and chosen indiscriminately as the subject of a review, this 15-cent grind is an almost perfect example of the butcher shop that became a theatre.

It goes back to the shooting gallery days. The ceiling is tin. An old upright piano furnishes the music hidden behind a screen on one side of the oblong auditorium. The exit leads into an empty store, which in turn leads into a Greek confectioner's. A man from this store appears in the theatre intermittently with ice cream cones and other items. He has to duck his head to avoid casting a shadow on the screen.

When not busy taking tickets the doorman makes himself useful rewinding film. The lobby by the box office is graded and furnishes kids with a running slide. Upon leaving the theatre the youngsters seem to consider two or three slides down this incline as part of their money's worth, despite the unfriendly attitude of the management.

This is a house that has been grinding film around 15 years. Symphony orchestras, de luxe organs and military ushers might have been political issues in Cuba for all the Comedy cared. And while exhibitors and producers fret about talking pictures the Comedy has no worries. The only talking pictures they will ever show will be when excited kids tell Cheyenne Bill what to do.

"Stop That Man" (U) and a Charley Chase two-reeler (M-G) constituted the program and a good 15 cents worth. Business was pretty good, all kids and stags.

Land.

UNITED ARTISTS

(Wired)
(LOS ANGELES)

Los Angeles, Oct. 25.

Stage presentations at the U. A. took another step toward the big league standard with the opening of Norma Talmadge's "The Woman Disputed." With a 20-minute performance, the stage show is the longest yet at this house. It is more a general show than an atmospheric prolog, though out of deference to the Russian touch in the feature, it is called "Russian Days."

Another change is the elimination of shorts. There are only four numbers: orchestral overture, stage act, feature and Movietone news.

Overture was "Student Prince Memories," arrangement by Will Prior, conductor. It ran for six minutes, was capably directed and played and was followed by the stage presentation. Curtain upped on colorful set showing sentinels station at arched gate of walled Russian village. Rangers, male octet, in Russian dress uniforms, opened with the drinking song from "The Student Prince." Splendid voices, well harmonized.

At end, Armida, Spanish singer and stepper, as Russian flower girl, to sing "Violetera" in Spanish, following with jazzy version in English of "Weakness Now." Lots of pep and personality and offed big as Rangers fronted to sing "Rose of Monterey." Armida appearing in spot on balcony in Spanish costume at finish. Rangers then piped hoke sob number and Armida on again in caballero rig for fast stepping.

Williams and Gilmore, singers, warbled a number with the Rangers chiming in nicely. Made way for Sally and Ted, adagio team of ability, winding up with usual stab stunt, but given twist when, after girl's back flop from wall, Ted carried her up steps and tossed her over wall while whole company on stage entered scene for dramatic vengeance windup.

From stage act, show swung immediately into feature followed by Movietone news to wind up. Price Dunlevy at console.

STRAND

(Wired)
(NEW YORK)

New York, Oct. 28.

Strand filled up early Sunday mat, with the Warners' "Midnight Taxi" billed as 100 per cent talker. Billing okay through the quantity of dialog in the picture. This is a first run for the film. Warners didn't have to take a second look to note the talker is not strong enough for a pre-$2 Broadway display. All right, however, for any wired house, week or less.

Pretty good line down the street before the house opened at 12:30. It's 50c up to $1 Sundays. By two, capacity downstairs, about two hours earlier than usual.

Program all sound, with three talking shorts. Two were comedies, the Stantons and Eddie Nelson. Both got over. Other was Waring's Pennsylvanians, an old Vita, brought in here likely just for the name. It would be better to switch the Waring disc in between the other two shorts, rather than have it close that section as at present. Nelson will leave a better impression closing.

Silent and sound news reels each run 10 minutes, with the silent, mixture of Fox and Pathe, having it on the Fox noise views. Orchestra overture opened on the silent news. Organ solo closed.

Show ran 115 minutes, beating the usual barrier by five minutes. This probably accounted for by the length of the feature, 62 minutes and the ability to exactly gauge in advance length of show through canned product.

Next week "Show Girl" with Alice White program-announced with "Terror" given on a trailer as coming without date.

Looks as though the Strand has firmly established an all-sound policy.

METROPOLITAN

(Wired)
(BOSTON)

Boston, Oct. 29.

This is the third anniversary of the opening of this Publix house and a turnaway mob resulted from the publicity campaign of Vernon Gray. Bill didn't live up to the publicity.

Organ feature is now a thing of the past here and the orchestral overture with the elevated pit is also gone, although the score of musicians retained for the stage stunt are used for a few minutes without being elevated. Recent tilt in prices, which makes the entire house 75 cents for week day evenings, has not helped.

Feature was "Moran of the Marines" (Par), a good draw but only a fair hold. Miss Elder, a big card here at the State as an exploited single, did not click in the picture although unquestionably a factor in the draw opening night. Other film bits were George Bernard Shaw's second Movietone, Chic Sales, and a Movietone newsreel. Unit was Boris Petroff's "Birthday Blues," featuring Bobbie "Uke" Henshaw, Irene Taylor, Frank Stever, Pelle and Cola, and the Small Brothers with the prancing and dapper Gene Rodemich as house m. c.

Looks as if the Met had failed to cash in on an opportunity to put over a super-show to offset the splash of the opening this week of the new Keith Memorial theatre, scaled at 75 cents and $1 evenings.

Libbey.

ROXY

(Wired)
(NEW YORK)

New York, Oct. 29.

The same adjectives have a way of cropping up again and again in describing Roxy shows. The fundamental attribute is bigness. Lavishness predominates in the colors, the lighting, the masses of people.

Necessarily the Roxy shows are determined by this element of size, and although New York, after a year and a half, has grown accustomed to the Barnum-like mammothness of the institution, it is pertinent to recall that for out-of-towners the Roxy is still the arena of awe and wonder From the viewpoint of provincials the current program would unquestionably be a saturnalia of gay and dainty beauty. And yet New Yorkers will rightly regard it as average Roxy entertainment Probably, most of them (the New Yorkers), having a highly developed big-town habit of taking everything for granted, will completely fail to give credit where it is due for the creation and maintenance of an average that is so high

The endlessly impressive Roxy symphony orchestra under Rapee is in itself a staggering mechanicism to the visiting pilgrim, even though, as in the present case, they labor over a composition with little excitement for the public ear, viz., Liszt's Second Rhapsody. The ballet, Gypsy Life, dominated by incessant movement and highlighted by Patricia Bowman and Nicholas Daks, is a showcase of the theatre's resources. A prop moon half as big as many an olio peeps up over the mountain crags as the restless gypsies move off on the curtain. A detachment of ballet girls impersonate boys in tights. Beatrice Belkin and Harold Clyde Wright sing incidental numbers.

Al Smith and Herbie Hoover each won greetings on their Movietone newsreel appearances It was an all-political release so far as the talking portion was concerned.

"Impressions of a Music Hall" consisted of four offerings. Item one was Gladys Rice singing the old London fav, "Waiting at the Church," and getting her lyrics across very well in this huge auditorium. The Russell Markert Roxyettes, 32, performed their marvels of synchronized muscles while seated upon stools. A high order of ingenuity is represented in the routine. "The Highway Blossoms" was a flavorsome morsel of burlesque, and looks to be the same group of pseudo-aesthetic dancers that played the Strand and other picture houses a number of seasons ago. As tramps doing the dance of the lark they provide easy giggling.

Forbes Randolph's Kentucky Jubilee Choir is a repeat for the Roxy. They recently played the Palace (straight vaud). Negro spirituals plus showmanship get them over strongly.

Business good Monday night, with "Mother Knows Best" (Fox) on screen. *Land.*

ORIENTAL

(Wired)
("Pickin' Peaches" Unit)
(CHICAGO)

Chicago, Oct. 27.

"Pickin' Peaches" is a Lou McDermott production, heavy on scenery and carrying four acts. Not outstanding in entertainment, but easily satisfactory. Opening has the ballet in a large basket, with peach-colored umbrellas over them to provide a fruit basket illusion. Paul Small, staff singer, introduced the gals individually and then

(Continued on page 41)

AL TRAHAN and Co. (1)
Comedy
25 Mins.; One
Palace (St. V)

Al Trahan, now programed as "the international star," bills himself as a solo with the sub-billing phrased: "On tour with Lady Marie Duval." Trahan is doing the same act as when of Trahan and Wallace. While "Lady Marie Duval" looks suspiciously much like Vesta Wallace, Bill McCaffrey says it's a new partner. Bill should know; he books the Palace.

Trahan and Wallace played around for yahrs and yahrs until suddenly "discovered" by Keith's, after Variety made several mentions of this act's comedy possibilities and one of those three-year contracts was forthcoming. This return engagement is part of it.

The act is substantially the same, with Trahan clowning at the ivories, reminiscent of Herb Williams to some degree. He registers best when "dumb" but after a slow talking start, builds up into strong low comedy returns. Miss Duval, as his femme partner is now labeled, is excellent foil, being more than a conventional straight and rating equal billing as when the Trahan-Wallace combo was in existence. The solo billing, however, may be a bid for production distinction which isn't a bad thought, the comic evidencing strong potentialities in that direction.

Act's billing is "The Curtain Speech," referring to the getaway which is a skit in itself and clicking pretty.

Comedy highlight at the Palace Sunday aft. *Abel.*

MANHATTAN STEPPERS (12)
Majestic, New York (Oct. 28)

This dancing act numbers 12, evenly divided as to sex, all youngsters, stepping high and handsome and shaping up as a corking dance flash for any type of stage presentation—vaudeville, picture house or production.

There's a similar type act around in the varieties playing for Loew, and while it's a bare possibility this is the same act under a different monicker, much of the stuff is so new and the other's routine still so fresh in memory (excepting the name which escapes memory) it's not likely.

The act opens as an octet peeping through apertures in a cloth curtain in "one." Act goes to three and four eventually, the octet being augmented by a male dancing team and then again supplemented by two more gals. Their tap-and-buck routines, all in concerted uniformity, are impressive because of the rhythmic cadence of the staging.

On a series of six short flights of stairs, a stair dance routine takes them off to heavy returns. Running time, because of the al fresco nature of the Sunday night vaude concerts at the Majestic, is indeterminate, running approximately 15 minutes. *Abel.*

PARSONS and HAWKS
Songs
11 Mins.; One
American (V-P)

Apparently two men from a male quartet, tenor and bass. Strictly straight singing interlude. Pair attempt no comedy and are off talk. Appear in tux and go right into ballads.

Sing four numbers, mixing blues and ballads. Nice-looking and well-mannered pair. Strength act is the fine rich bass that ranges through high baritone and serves splendidly for harmony with a high tenor and is a treat in one solo. For No. 2 as here, excellent for this grade of bill. *Rush.*

NGAIRE and TOINTON
Dancing and Xylophone
12 Mins.; Two (Special)
5th Ave. (V-P)

No need to start picking this one apart. There's enough bad material in it for a "Saturday Evening Post" serial.

Man plays xylophone. A xylo, unless masterfully played, is simply secondary entertainment today. The woman dances twice and sings once. Three strikes on her.

Plenty of good ones out of work. *Bige.*

GORDON and MANNERS
Songs, Dances, Acrobatics
8 Mins.; Two and One
American (V-P)

Pretty weak when singing or dancing, this man and woman, but they come into their own when finishing with double acrobatics on a table. Although nothing sensational in the latter, it's so much better than preceding efforts, looks good.

Small time opener. *Bige.*

KEN MURRAY UNIT (25)
Revue
65 Mins.; One and Full (Special)
Jefferson (V-P)

Last week at the Palace, Ken Murray announced the present supporters as merely a nucleus for his proposed Keith unit. Since he has set those with him then as his entire unit. At the Palace there were added starters which had to be spotted between Murray's unit. Down here it's the whole show for the first half.

Murray has set his unit in even better shape than the Palace showing through having nothing to interrupt its continuity, if you can call it such. Murray is a slick and likeable m. c. and gets more leeway for mirth provoking than was his lot with Carroll's unit last season.

He clowns in and out of the entire show with quips and wisecracks and has surrounded himself with sure-fire support. The unit cannot miss anywhere.

Les Ghezzis, Paul and Nino, open with classy equilibrist contributions, giving way to the Tiller Cocktails, femme eightsome for some corking precision ensembles.

Murray follows with some more clowning flanked by Helen and Milton Charleston, accomplished hoofers. Helen is there plenty with looks and ability while Milt has a comedy make-up that aids the laugh division aside from his click as a stepper.

Going from "one" to full stage, Harry Webb's Entertainers, are spotted for selections, with Murray and the other principals flitting in and out between numbers.

It's a classy revue with everything desired in a tab of this sort and more than many of his preceders in the unit division. Murray has plenty of personality and showmanship. He never overplays but grows, which makes him perfect for the job. A natural clown and no double-entendre stuff necessary. *Edba.*

LESTRE LA MONTEX and Co. (6)
Song and Dance Revue
20 Mins.; Three and Full
Hippodrome (V-P)

Excellent flash and girl act novelty headed by a female impersonator. Takes interest from a number of angles. Makes a first rate medium for an impersonator, is a stunning flash of clothes billed and announced in screen statement as being all made of paper, and is a fast and good looking dance display. For another thing it hasn't an adagio in the whole routine and that alone qualifies it as a novelty.

Personnel is made up of La Monte, Isabelle Brown, Madeleine Moore and four girls. One of the billed girls is a singer and the other a remarkable acrobatic dancer and both are made to count.

Opens with an introductory song out front introducing girls in pajama dress of wild and futuristic coloring. Contortion stepper has a solo bit that nailed attention for such feats as back-overs into splits and other difficult bits.

Then Lestre himself in a smashing paper costume done in such tones as heliotrope, nile green and chinese red worked into remarkable harmonies. Dress is an elaborate Colonial crinoline, with the girls dressed to match for a startling stage picture. Half way through a soprano number, Lestre reveals a baritone voice and continues to alternate throughout, taking the edge off the surprise, but giving the act interest from the knowledge the clothes are worn by a boy.

Act is a succession of such costume splashes, leaving the audience on the fence whether they are really paper or not. Anyhow it is a revel of color and a turn of excellent specialty besides being an interesting way to introduce a female impersonator.

Closing the Hip bill it did very well in spite of overrunning its time to more than 20 minutes. Minor trimming will better a good idea. *Rush.*

GANTSCHI and PHELPS Co. (9)
Dancing and Marimba
13 Mins.; Full (Special)
State (V-P)

One of those flashes with dancing to marimba accompaniment. The instrument has ceased to be a novelty. The dancing in this act is average.

So it's just a formal flash. Usual dance routine of three numbers, waltz-adagio, tango and apache. Seems that every flash in vaude has the same routine. The Gantschi-Phelps apache is the best of the rep. As good as anything else of its kind. *Bige.*

LeMAIRE and PHILLIPS (4)
Comedy
27 Mins.; Full
State (V-P)

The same pair formerly worked together as George LeMaire and Co. in a skit called "The Osteopath." LeMaire also used that script with possibly others. Now back together with Phillips on the billing, as he should be, they are just as good a comedy team. The new turn has two untalented but decorative girls in foiling support, with Phillips taking less punishment. He earned the equal billing by those tossings around on the operating table.

The new act has the principal pair dating up the frails. Familiar situation of social errors by the comic and hard-boiled prompting by the exasperated straight. Phillips' excellent sense of comedy and LeMaire's equally good straight work make the familiar situation seem as funny as ever.

To be different, they use genuine U. S. coin and not the usual stage paper. That's liable to bust up a perfect comedy team, fighting after every show for the seven bucks.

But with all their laugh material they shouldn't stretch it to 27 minutes. A heavy cut would no doubt improve the act considerably. *Bige.*

"LA SALICE REVUE" (5)
Dance
15 Mins.; Full Stage
American (V-P)

Adagio craze gone wild. Five people, three boys and two girls, try to fill in a quarter of an hour with various manifestations of leaps, poses and hammerlock holds. No semblance of expert staging. They just crash on and go through an adagio. One of the boys sings a song, and they return to more adagio.

They must have realized that too much adagio is too much. The handler, a giant, tries for comedy, in a burlesque ballet bit that is sad. Girls are rather nice looking and the acrobatic stepper has some good routines, but the whole thing has no style or shape as an act.

Just a tryout. *Rush.*

9 ALLISONS
Tumbling
Majestic, New York (Oct. 28)

This act can't be new. Obviously a second generation frame-up of the 8 Allisons, caught in 1906, the nine youngsters have presumably been around, chiefly in Europe.

It is probably the world's fastest ground tumbling act, flashing also some corking gymnastic and aerial work that rates this among the top notchers in their field.

The nine are all youngsters, with 30 probably top age. One of the troupe is a young girl and she, like the others, doesn't cheat, all whirling, tumbling, pirouetting in sensational tempo.

The costuming is white tights, with purple bodices, an idea that probably dates back to 1906 when *Sime* caught the parent aggregation and suggested a contrasting color to their virgin gymnastic tights.

Act showed at the Shuberts' Sunday night vaudeville concert at the Majestic. Things went a bit awry on music and curtain cues. Turn evidences what might be two separate routines, running too long and possessing enough meat to wow 'em anywhere. This is a body-of-the-bill act; no mere opener or fag-ender and worth the money the nine people must command. *Abel.*

PATENT LEATHER BOYS
Instrumental and Dancing
9 Min.; One
86th St. (V-P)

The quality of this colored two-act suggests the boys might be taken more seriously with legit names.

One plays piano and a uke while the other dances. Instrumentalist holds the bag until the finish, skating dance under the flicker spot.

Should deuce on any time unless working rather listlessly as here. *Bige.*

ERIC PHILLIPS and Co. (3)
Juggling and Balancing
8 Mins.; Full
American (V-P)

Eric Phillips does club juggling at the start and later uses the top of his head for a perch support, with the taller of the two women in the act mounting same.

Second woman also does a little understanding when Phillips balances on his head atop the other's head, with his feet propelling a pole with two flags attached. A series of balances round out.

Closed moderately here. *Mark.*

GREAT LABERO (4)
Animal Hypnotism
15 Mins.; Full
5th Ave. (V-P)

Exciting novelty. It entertains and provides a chance for exploitation. That pair of factors make it playable anywhere.

Labero practices the power of one animal, human or otherwise, over the mentality of another. Hypnotism. Dr. Mesmer was regarded a madman for that. Today Labero and others are playing vaude for thinking the same way.

Labero, for theatrical purposes, beats them all. He kids a lion into slumber. He may have raised his lion from a pup, but a lion is a lion, and Labero's lion is in obvious possession of a full set of teeth.

In fact, he has two lions, one a lioness. He works them singly, the latter first. It was a treat to see the female hang around the old man's cage and paw him through the bars before she'd return to her den after doing her stunt.

Before the highly entertaining beast business Labero demonstrates his control over a chicken, a rabbit and a python. That's merely routine, but fine build-up for the lions.

A middle-aged gent does the spieling. He waxes most poetic and talks throughout. It helps maintain a certain pace that probably would be lacking in silence. Only he should find out if Labero's name is Labero or Laberto. He picked Laberto in opposition to the billing. *Bige.*

IRENE VERMILLION and Band (7)
Revue
16 Mins.; Full (Special)
Broadway (v-p)

Irene Vermillion is the dancer. Girl band plus male pianist. For general vaudefilm houses, turn okay although no wow.

Edna Nally, in pantaloon costume, directs the music described as a Frankie Cramer Unit. Girls are distinctly above femme band average with their collective and solo work uniformly first rate.

Modest flash production. Miss Vermillion alternating with band not very prominent for featured member. *Land.*

LIGHTNER and McQUEEN
Comedy
16 Mins.; One
Proctor's 86th St. (V-P)

Fred Lightner and Roscella McQueen, latter fluring only incidentally and late in act. Lightner has some good ideas, sense of buffoonery as yet imperfectly realized and a lot of pep that holds the audience when the material would not.

It's hodge-podge with mingling of hoke business with songs. Serviceable for the intermediates and holding possibilities for development. *Land.*

CASPER and O'NEIL
Blackface Comedy
16 Mins.; One
Broadway (V-P)

Emil Casper (formerly Emil and Dolly Casper) with Dennie O'Neil. Combo is okay but spotty because of recurring moments of weakness.

Hodge-podge of darkyisms, songs and hoofing, latter very good.

Boys should keep building as they are not getting maximum results at present. Both members appear seasoned troupers. *Land.*

COLE and TAYLOR and Hudnut Sisters (3)
Song and Dance
13 Mins.; Full Stage
81st St. (v-p)

Hudnut Sisters have been around. Couple of mature women harmonizing and giving off a drawing room atmosphere. Light in themselves, they have merged with Cole and Taylor, young pair of class dancers, and added the Moscow Art Trio, three-man string orchestra.

Total is nice bit of polite entertainment. Boy and girl dancers have real distinction, girl a good looker and boy a whale of a stepper, shining in acrobatic taps and buck and wing routines. Whole turn pretty and lavishly dressed.

Orchestra, 'cello, violin and piano do one gap-filling number in pleasing manner and turn speeds along on its variety. Opened bill here, handicap. Trouble is that polite act of the sort scarcely qualify for spot commensurate with expense of seven people. *Rush.*

ORIENTAL

(Continued from page 40)

walked off to let them go through a regular routine.

Three Keena Sisters, first turn, did their pop harmony on a moving platform, pulled on and off stage. Voices are good, and harmony arrangements finely developed. Sid Wills, following, packed quite a wad of prop comedy into six minutes. He dresses haggily, uses a ten-gallon straw hat, live chicken with shoes on, miniature flute, and a spit curl. Gags are miscellaneous and a sizeable percentage click.

Production flash next, with ballet in bird costume hitting off a toe routine and then posing on a tree limb setting in backstage while one of the girls goes through a neat whistling specialty. Scrim and extra scenery used.

Always certain of a hit here, George Dewey Washington started a three-week engagement at the Oriental as part of this unit. He's a colored ballad singer, with powerful voice and emotion. Three numbers with talking patters worked the audience into demands for a speech, so G. D. W. said applause went to his heart, not his head. Cute?

Closing were Three Diamonds, acrobatic and comedy hoofers with incidental vocal work. Usually four Diamonds, but the girl is injured and out. As a trio, boys still good.

Unit finale was another flash, with five scrimmed frames lighting successively of five stages of life, from cradle to rocking chair. Ballet did the posing, while Small handled the descriptive ballad. Fairly impressive.

Unusual and important booking for FBO is "The Perfect Crime," in the Publix-Oriental this week. It's a sound and dialog feature. Preston Sellers, solo organist, used collegiate songs for his community bee and had no trouble getting response.

Paul Ash worked without working up a sweat or disturbing one of his neatly combed red hairs. Somewhat different now.

Capacity Saturday mat. *Bing.*

OAKLAND

(OAKLAND, CAL.)

Oakland, Oct. 27.

What is unquestionably the last word in de luxe picture houses so far as the Pacific Coast is concerned is West Coast Theatres' new Oakland, formally opened Oct. 27 as a part of the Vancouver to San Diego chain. There's nothing like it in any town hereabouts, and it sets a pace in theatre construction.

With a seating capacity of close to 3,500, the new Oakland is the west's largest and finest motion picture house.

Theatre proper is housed in a mammoth store and office building, occupying a solid block frontage on Telegraph avenue, and extending from 18th to 19th streets.

Decorative motif is a mixed Oriental type, done in soft colors, with an elaborate lighting system. One of its characteristics is its roominess, wide lobbies, foyers and promenades giving the interior a sort of "homey" atmosphere.

Theatre proper cost well in excess of a million. A battery of elevators leads to the loges and balcony, in addition to wide staircases. There are no boxes, all de luxe seats being taken care of in the loge section.

House will be operated by West Coast as its de luxe presentation house here. Fanchon and Marco stage shows will come here direct from the Warfield, San Francisco, with a weekly change policy. A 40c gate will prevail Mondays to Fridays, Saturdays will be 50 cents and on Sunday the tariff jumps to 60 cents, with loges at 85. Frank Newman, most recently in charge of the circuit's houses in Long Beach, Cal., is in charge of the Oakland.

Hermie King was selected from stage band leaders and masters of ceremonies. At the head of a 20-piece band, King is afforded the great opportunity.

Initial program made up of a variety of entertainment headed by Fox's "The Air Circus," synchronized. A silent Paramount News of three subjects, and a Fox Movietone News, also three subjects, were followed by Gertrude Lawrence in a Fox Movietone special.

LeBel, at the revolving, ascending organ, set the mob in excellent humor. His rendition gave the customers a pretty good idea of just what can be done by a master. Got an ovation.

Fanchon and Marco's "Up In the Air" idea was a fitting selection for the "Air Circus" feature. It rates high for talent and novelty. Featured are Walter Nilsson, comedy cyclist; Brooks Trio, banjoists; John Stickney, stilt dancer; Doris Whitmore, soloist and violinist, and Helen Burke, specialty buck dancer. The act is pretentiously staged, and credit is due Gae Foster for the way she has trained the 18 stilt girls. Their closing number, with the gals all on stilts, three different heights of six each, while they danced the Parade of the Wooden Soldiers was little short of perfection. It was something decidedly different and the pay men out front were vociferous in their applause. It was corking good entertainment all the way around. *Edwards.*

PRESENTATIONS—BILLS

NEXT WEEK (November 5)
THIS WEEK (October 29)

Shows carrying numerals such as (4) or (5) indicate opening next week on Sunday or Monday, as date may be. For this week (28) or (29) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time

Pictures include in classification picture policy, with vaudeville or presentation as adjunct

GERMANY

Month of November

BERLIN
Wintergarten
3 Helders
Kuriens
Harry Steffin
3 Dakotas
Cody Co
Plattier Bros
4 Tellers
Vera Nemchinowa
Anton Dolin
Runaway 4
3 Klewnings
Terrier Rennon
DRESDEN
Central
Ching Chung
Robert Star
Victorias
Frank & Eugenie
Niotna
Noni
3 Guerres
Mac Ture
Golden Ser

PARIS

Week of October 29

Apollo
Gracie Fields
Roth & Shay
Di Mazzei
Bianco Bachilia
Teddy Brown
Cirque de Paris
Gregor
Gregorian 16
John & Lily
Tilly-Bette 2
Ermette
Rancy's Horses
Antonet & Beby
Cirque Medrano
Erik Hubert
Lei & Rens
Ernest Schumann
Sampedros
Hassan Tr
Cairoli-P-Carletto
Saschoff Tr
Rainats 3
Fedrizzi
Okati
Poppescu 4
Daria-Bario-Rhum
Na-Indra 3
Olympia
Celina Koraka
Reneo Foatelli
Darcellys
Gaby Sims
Celmas
Colette Damy-Dev
Elsa
Maciste
Caretti
Paktons
Matisen
Teddy & Dolly
Miss Fillia
Harris 2
Orientis

LONDON

Week of October 29

FINSBURY PARK
Empire
Between Ourselves
LONDON
Victoria Palace
Tom Coram
G H Elliott
Lilian Burgiss
Terpsichore
Victoria Girls
Edith Price
Jerome & Gray
Eddy Gray
NEW CROSS
Empire
Will o' Whispers R
STRATFORD
Empire
Juno

PROVINCIAL

ENGLAND

ABERDEEN
H. M.
Lumber Love
BIRMINGHAM
Empire
All at Sea
Grand
Shake Your Feet R
BLACKPOOL
Grand
Alibi
Opera House
Desert Song
BRADFORD
Alhambra
Oh Kay
CARDIFF
Empire
Funny Face
EDINBURGH
Empire
Mr Cinders
GLASGOW
Alhambra
Lady Mary
Empire
Present Arms
HANLEY
Grand
The Desert Song
HULL
Palace
So This Is Love
LEEDS
Empire
Billy Blue Rev
Royal
Blackpool Show
LIVERPOOL
Empire
White Camelia
MANCHESTER
Palace
Hit the Deck
NEWCASTLE
Empire
Show Boat
NEWPORT
Empire
Un Vent de Folie R
NOTTINGHAM
Empire
Aloma
Royal
The Lad
PORTSMOUTH
Royal
Night Hawk
SALFORD
Palace
Whispering Wires
SHEFFIELD
Empire
Vagabond King
SOUTHSEA
King's
V'gues & V'nities R
SWANSEA
Empire
Tipperary Tim

Picture Theatres

NEW YORK CITY
Capitol (3)
"Jewels" Unit
Walt Roesner
Capitolians
Harry Rose
Frances Shelley
Lassiter Bros
Chester Hale Girls
"The Wind" (27)
"In the Clouds" U
Joyce Coles
Sylvia Miller
Carlo Ferretti
"White City Sleeps"
Paramount (3)
"Blue Revue" Unit
Bobbie Henshaw
Irene Taylor
Frank Stever
Pelle & Cola
Small Bros
Gamby-Hale Girls
"Woman Moscow" (27)
"Step On It" Unit
Eddie Peabody
Pall Mall
B & J Pearson
Felicia Sorel Girls
Helen Wright
Bernoff & Jos'phine
"Varsity"
Roxy (27)
Beatrice Belkin
Harold C Wright
Patricia Bowman
Nicholas Daks
Roxy Chorus
Gladys Rice
32 Roxyettes
"Mother Knows"
CHICAGO, ILL.
Avalon (27)
Roy Detrich Bd
Beck & Regan
Eva Mandel
Finks & Ayres
Capitol (27)
Del Lampe Bd
Weiss 3
Wilton Crawley
Diehl Sis
Chicago (27)
'B'tt'rsw't Blues' U
H L Spitalny Bd
Dezo Retter
Evelyn Wilson
Wells & Winthrop
Gould Dancers
"Varsity"
Granada (27)
Benny Meroff Bd
Thelma White
Werner & M'ry Ann
Strand 2
Harding (27)
"Bowery Blues" U
Al Morey Bd
Al & Gussie Bloom
Jack LaVier
Ilomay Bailey
Oriental Ballet
"Lilac Time"
Marbro (27)
Charley Kaley
F X Bushman
Ardine & Tyrell
Billy Gilbert 3
Berinoff & Eulalie
Norshore (27)
"Sunny Spain" Unit
Al Kvale Bd
G & M Eline
Harm & Nee
Boyd Senter
Walters & Russell
"Dancing D'ghters"
Oriental (27)
'Pickin' Peaches' U
Paul Ash Bd
3 Diamonds
St Wills
3 Keena Girls
Geo D Washington
Paul Small
Oriental Ballet
"Perfect Crime"
Paradise (27)
"Come on Red" U
Mark Fisher Bd
Red Grange
Wally Jackson
Kellogg & Lewis
Carroll & Gorman
"Tempest"
Regal (27)
Fess Williams Bd
3 Weber Girls
Kelley & Delaney
Wilfred DuBois
Marshall Rogers
Rialto (29)
Von Stremel
Darling & Clark
Stratford
2d half (1-3)
M Hillglom Bd
Ted Leary
Roger & E Hurst
Meyers & Nolan
Jane & Eleanor
Jack Kate
Tivoli (27)
"Babes Br'dway" U
Bennie Krueger Bd
Freddie Bernard
Collette Sis
DuCallion
Helen Homan
Sally Starr
"Wings"
Tower (27)
"Bag o' Tricks" U
Frankie Masters Bd
Stanley 2
Lytell & Fant
Cliff Nazarro
Lucky Boys
Johnny Payne
"Moran of Marines"
Uptown (27)
"Pow Wow" Unit
Verne Buck Bd
Suzette & Jose
"Caught in Fog"
Michigan (29)
"Blossom" Unit
Al Evans
Sammy Lewis
Patti Moore
Paul Kirkland
Arthur Ball
"Captain Swagger"
EV'NSVILLE, IND.
Victory
2d half (1-3)
3 Blanks
Ball & Skein
Sadie Banks Co
Nathan & Maybelle
Fisco Seals
FT. WORTH, TEX.
Worth (3)
Flapperettes Rev
Billy Gerber
Ruth Denise
Coscia & Verdi
Foster Girls

PLAYING THIS (OCT. 29) WEEK HEREABOUTS:

PALETTE DANCERS—LOEW'S Oriental, Willard

MARIE STODDARD—LOEW'S National (First Half)

MAN-KIN—LOEW'S State, Newark

BELA BERKES and ROYAL HUNGARIAN GYPSY ORCHESTRA
Mr. George D. Widener's Home
Chestnut Hill, Philadelphia
Nov. 3

MA BELLE REVUE—14 People
Abbey Inn, Union Hill

EDGAR McDONALD'S RADIO RAMBLERS—Manhattan Beach Hotel

BILLY ROLLS (Third Week)—Jardin Royal

KITTLE SISTERS—Fulton Royale, Brooklyn

IRENE LORD—Clifford Lodge, Richfield, N. J.

SUE FRANKLIN—Clifford Lodge, Richfield, N. J.

JULIET STARR—Will Oakland's Chateau Shanley

HELEN BOYCE—Pavilion Royale, Cedarhurst, L. I.

Placed by
ALF T. WILTON, INC.
1560 Broadway Bryant 2027-2028

Ed & Morton Beck
Harry Losee
Horton Spur
Helen Packard
Art Dickson
Sorrel Girls
"Wings"
ATLANTA, GA.
Howard (5)
"Rio Romance" U
Joe Penner
Amata Grasse
Lenore Girls
BALTIMORE, MD.
Century (29)
Ted Claire
Coleman Goetz
G Griffin & Rosette
Irene Wolf
12 Foster Girls
"Night Watch"
B'RM'GHAM, ALA.
Alabama (5)
"Knick Knacks" U
Lee 2
Foster Girls
BOSTON, MASS.
Metropolitan (26)
"Birthday Blues" U
Gene Rodemich
"Moran of Marines"
BUFFALO, N. Y.
Buffalo (29)
"Oh Teacher" Unit
Ray Bolger
Helen Kennedy
A & L Carr
Lucien Le Rue
Laura Lee
Virginia Ray
"Two Lovers"
Lafayette (28)
Masqueraders
Sandra Ratti
Co-Weds
3 Browns
Al & Pete
"Toilers"
CLEVELAND, O.
State (27)
Tom Ross
Ginger Rogers
Kazoo Korus
Stubby Gordon Bd
Alice Roy
"First Kiss"
DALLAS, TEX.
Palace (3)
"Seeing Things" U
Chilton & Thomas
Allen Raymond
Les Klicks
Sammy Cohen
Sorel Girls
DENVER, COL.
Denver (1)
"Step This Way" U
Dictators
Bob Bob & Bobbie
Bee Sarche
Francis Wills
Nat Spector
Foster Boys & Girls
DES MOINES, IA.
Capitol (3)
"Sunny Kiss" Unit
Willie Robyn
Maurice Colleano
Bobbie Gilbert
Georgia Hayes
Pedro Rubin Co
Branch & O'Donee
DETROIT, MICH.
Capitol (28)
Harry Langdon
Del Delbridge
Lydia Harris
Eddie Hill
Bernie Bros
HOUSTON, TEX.
Metropolitan (3)
"Cameo" Unit
Ray Paige Novelty
Band Idea
Tommy Wonder
Lett Sis & Louise
Foster Girls
IRVINGTON, N. J.
Sanford (28)
Les Stevens
Ray Nichols Bd
Le Roy & Spencer
Hattie Speer
Holliday & Hale
4 Cloverleafs
Morley & Carrol
"Cardboard Lover"
LOS ANGELES
Boulevard (26)
Lynn Cowan
Jere Coe
Jackson & Lee
8 Girls
"Heart to Heart"
Carthay Circle (27)
Carli Elinor Orch
"Mother Knows"
Criterion (25)
Bakalienikoff Orch
"King of Kings"
Egyptian (26)
"Hi Yaller" Idea
4 Covans
Dewey Johnson
Evans & Weaver
Dick Saunders
14 Girls
"Docks of N Y"
Loew's State (26)
"Social Climbers"
Al Lyon
Flo & Ollie Walters
Edith Murray
Woods Miller
Jimmie Fawcett
17 Social Climbers
Constance Klaxton
Ethel Dallon
12 Bebe Barri Girls
"Waterfront"
Mosque (27)
C Henry Earle
"Beggars of Life"
NEW HAVEN, CT.
Olympia (29)
"Volcano" Unit
Chet Martin's Gang
Gogo Dylys
Ted & Jack Dale
Gil Wray
Foster Girls
Frank Melino Co
"Docks of N Y"
Sherman (29)
Janette Hackett Co
"Singing Fool"
N. ORLEANS, LA.
Saenger (3)
"Rah Rah Rah" U
Johnny Perkins
Lucila Lee
Al Gale
Md Collegiates
OMAHA, NEB.
Riviera (2)
"Xylophonia" Unit
Jack Joyce
Prosper & Maret
Leonard & Hines
Musical Johnstons
Foster Girls
PHILA'PHIA, PA.
Carman (28)
Charlie Althoff
3 Firemen
Hal Henry
Gingham Girls
"Perfect Crime"
Fay's (29)
L P & Legary Rev
"4 Sons"
Fox's (29)
Martha Vaughn
Moss & Frye
Jack Osterman
"Dry Martini"
Stanley (29)
Van & Schenck
Tom Waring
"The Terror"
PITTSBURGH, PA.
Penn (28)
"Beaux Arts" Unit
Teddy Joyce
Elias Breeskin
Handers & Millis
Nino Fucile
Bryant Rains & Y
Gamby-Hale Chorus
"Moran of Marines"
S. ANTONIO, TEX.
Texas (3)
"Kat Kabaret" U
Bert Nagle & Omar
Patterson 2
Kerenos & Maree
Ray Walman
Rasch Girls
SAN FRANCISCO
Granada (27)
Henry Busse Bd
Bee Sarche
Francis Willis
Four Dictators
Bob Bob & Bobbie
Eddie McGill
"Moran of Marines"
Warfield (27)
Rube Wolf Bd
Rick & Snyder
Alex Akimoff
Helen Warner
Jellybean Johnson
Al & Louise Walker
Daniels & Danie's
Phillips & McBeth
Blair & Thornton
Hewett & Jones
Cherie O'Day
"Air Circus"
ST. LOUIS, MO.
Ambassador (28)
"Wonderful Girl" U
Heller & Riley
A & R Samuels
Paragon 4
"Show Girl"
Missouri (28)
"Snapshots" Unit
Frank Fay
"Manhattan C'kt'l"
WASH'TON, D. C.
Fox (3)
Jos LaRose Pres
Meyer Davis Sym
Leon Brusiloff
Lawrence Downey
"Dry Martini" (27)
Jos La Rose Pres
Lassiter Bros
Strollers
4 Life Boys
Sally Mayo
Harry Moss
16 Tiller Girls
Don & Jerry
Paul Sidel
Meyer Davis Sym
Leon Brusiloff
Meyer Davis
"Women Talk Ab't"
Palace (3)
"Step on It" Unit
Wesley Eddy
Ralph Rogers
Helen Wright
P & K Pearson
Paul Mall
Sorel Girls
"Wind" (27)
"Bars & Stripes" U
Wesley Eddy
Lamberti
King & King
Roy Chaney
Gould Girls
"Take Me Home"

Loew

NEW YORK CITY
American
1st half (5-7)
Strain & Lila
Rooney Sis Rev
Nan Blackstone
Anderson & Graves
Rome & Gaut
Lohse & Sterling
(Two to fill)
2d half (8-11)
Dancing Troupers
McCarthy Sis
Jimmy Lyons
Nellie Arnaut Boys
Meyers & Nolan
Lewis & Dody
(Two to fill)
Boulevard
1st half (5-7)
Gorgallis 3
Sol Gould Co
Bob Nelson Co
Les Gellis Rev
(One to fill)
2d half (8-11)
Campbell & Brady
Carl & N Fletcher
Frank Dobson Co
Cahill & Wells
(One to fill)
Commodore
1st half (5-7)
Santiago 3
Doyle & Donnelly
Meyers & Nolan
Night at Luna Park
(Four to fill)
(One to fill)
2d half (8-11)
LeFleur & Portia
Boots & Buddy
Jack Landauer
LeVarr Bros & P
Swartz & Clifford
Realm of Beauty
Delancey St.
1st half (5-7)
Fitzgeralds
Natalie Alt Co
Wilkens & Wilkens
Fridkin & Rhoda Co
(Two to fill)
2d half (8-11)
Julius First Co
Walsh & Clark
Robbins & Jewett
Les Gellis Rev
(One to fill)
Fairmount
1st half (5-7)
Joe Mandis 3
Goodwin & Fitz
Gary & Baldi
Harry Howard
Buzzington's Bd
2d half (8-11)
Packard & Dodge
National
1st half (5-7)
Protz Bros & Sis
Glenn & Jenkins
Nellie Arnaut Boys
(Two to fill)
2d half (8-11)
Winnie & Dolly
Fenwick Girls
Leo Bill
Wilkens & Wilkens
Robbins Baltim'r'ns
Orpheum
1st half (5-7)
Campbell & Brady
Geo Lyons
Peggy Mackechnie
Elliott & LaTour
Eva Clark & Boys
2d half (8-11)
Wills & Holmes
Cook & Rosevere
Sol Gould Co
Sid Lewis Co
Clinton & Rooney
State (5)
Hubert Dyer Co
Ross & Gilbert
Saranoff Co
White & Tierney
Happiness Girls
Victoria
1st half (5-7)
Wills & Holmes
Hazel Crosby Co
Morgan & Dunn
Robbins & Jewett
Gautchi & Phelps
2d half (8-11)
3 Orantos
Geo Lyons
Peggy Mackechnie
Elliott & LaTour
Rooney Sis Rev
BROOKLYN
Bedford
1st half (5-7)
Florence Auer
Alfred Latell Co
Lew Wilson
Lew Wilson Gang
(One to fill)
2d half (8-11)
Fitzgeralds
Nan Blackstone
Coogan & Casey
Rome & Gaut
Otis Mitchell Co
46th St.
1st half (5-7)
Julius First Co
McCarthy Sis
Wedding Ring
Lewis & Dody
Marino & Mona Rev
2d half (8-11)
Lohse & Sterling
Singer & Lightner
Morgan & Dunn
Glenn & Jenkins
(Two to fill)
Palace
1st half (5-7)
LeFleur & Portia
Sammy Duncan
Nick & G Verga
Local Follies
2d half (8-11)
Santiago 3
Villa & Strigo
Carson & Willard
Local Follies
Premier
1st half (5-7)
Welford & Newton
Morgan & Sheldon
Jimmy Lyons
Otis Mitchell Co
(One to fill)
2d half (8-11)
Alvera Bros
Mitchell & Minch
Bristol & Belle
Harry Howard
B & G Sherw'd Bd
Prospect
1st half (5-7)
3 Orantos
June & Jo
Coogan & Casey
Welsh & Hills
Radio Fancies
2d half (8-11)
Carr Bros & Betty
Elsie Huber Co
Nick & G Verga
Pat Henning Co
Marino & Mona Rev
ATLANTA, GA.
Grand (5)
4 Kadex
Ed & Lou Miller
Leon & Dawn
D Harris & Frankie
Dave Harris Girls
BAY RIDGE
Loew's
1st half (5-7)
Alvera Bros
Bernice & Pansey
Dalton & Craig
Cahill & Wells
H Ellsworth's Rev
2d half (8-11)
Herberta Beeson
Goodwin & Fitz
Grindell & Esther
Gauchi & P Orch
(One to fill)
2d half (8-11)
Plotz Bros & Sis
Bernice & Pansey
Watts & Hawley
Pilcer Douglas & M
(One to fill)
EV'NSVILLE, IND.
Loew's (5)
Worden Bros
Billy Day
Goss & Barrows
Dooley & Sales
White Way Galeties
HOUSTON, TEX.
Houston (5)
Niobe
Restivo
Clark & Bergman
Ed Sheriff Co
Lorraine & Minto
JAMAICA, L. I.
Hillside
1st half (5-7)
Vardell Bros
Mitchell & Minch
Bobby O'Neill Co
Watts & Hawley
(One to fill)
2d half (8-11)
Joe Mandis 3
O'Connor Sis
Cole & Ward Co
Van & Vernon
Harry Girard Co
MEMPHIS, TENN.
Loew's (5)
Boyd & Wallin
Clark & O'Neil
Vox & Walters
Emile Boreo
Gibson Frish & S
MONTREAL, CAN.
Loew's (5)
3 Nitos
C'nv'y 2 & J'hnnie
Duci de Kerekjarto
Brown & B'gham
Olcott & Lee
Lenora's Steppers
NEWARK, N. J.
State (5)
Romas Tr
Carleton & Bellew
Cardo & Noll
Harry Hines
Juvenile Steppers
NEW ORLEANS
State (5)
Hama & Yama
Kramer & Fields
Robinson & Connie
Kramer & Boyle

LYONS & LYONS
Intimate Chats
DUKE YELLMAN
Long recognized as a maestro of syncopation, Mr. Yellman, as head of our Orchestra and Nite Club department, lends a practical touch to cafe bookings. Band leaders, nite club talent, radio artists, et al. are urged to see Mr. Yellman for immediate bookings.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 8563-4
LACKAWANNA 8801-2-3

BOSTON, MASS.
Orpheum (5)
Sgt Franklyn & R
Bill Casey Co
J & R La Pearl
Raymond Wilbur
Bert Gordon Co
Dolin & Benger Rv
CLEVELAND, O.
Granada
1st half (5-7)
Great Marlow
Holland & Oden
Hite-Reflow Co
Richards & Church
Brewster & Pom'r'y
2d half (8-11)
Bardelongs
The Vagrants
Grey & Byron
Lewis & Ames
Whirl of Splendor
Park
1st half (5-7)
Bardelongs
The Vagrants
Grey & Byron
Lewis & Ames
Whirl of Splendor
2d half (8-11)
Great Marlow
Holland & Oden
Hite-Reflow Co
Richards & Church
Brewster & Pom'r'y
CORONA, L. I.
Plaza
1st half (5-7)
3 Castles
Packard & Dodge
Topical Topics
(Two to fill)
T Christian Orch
NORFOLK, VA.
Loew's (5)
Al Gordon's Dogs
Faber & McIntyre
Jimmie Rodgers
F & M Britton Orch
(One to fill)
TORONTO, CAN.
Loew's (5)
Palermo's Canines
Marcus Berka
Abbott & Bisland
O'Dunne & Day
R'y'l Welch Gl'm'n
WOODHAV'N, L. I.
Willard
1st half (5-7)
Herberta Beeson
Cook & Rosevere
In Wrong
Frances Arms
Jack Donnelly Rev
2d half (8-11)
Gorgallis 3
Welford & Newton
Eddie Carr Co
Lew Wilson
Lew Wilson Gang
YONKERS, N. Y.
Yonkers
1st half (5-7)
O'Connor Sis
Cole & Ward Co
Wm & Joe Mandel
(Two to fill)
2d half (8-11)
Hicks & Hart
Dalton & Craig
Bob Nelson Co
Topical Topics
(One to fill)

Keith's

NEW YORK CITY
Broadway (4)
Joe & Ida St Onge
Vil'a & Strigo
Felovis
Anthony & H'wl'nd
Yesterthoughts
Irene Ricardo
(28)
Parisian 4
Lewis & Winthrop
Cortini
Night at the Club
2d half (1-3)
J & J McKenna
Hooper & Gatchett
Lou Archer
Brendel & Burt
Belle Baker
81st St. (4)
Lewis & Winthrop
Nina Gordoni
Harry Burns Co
Riva Orr Co
(One to fill)
(28)
Coles Taylor & Hudnut Sis
Lina Abarbanell Co
Jack Pepper 3
(One to fill)
Fordham
1st half (4-7)
Olive Green
Maker & Redford
Ike Rose's Midgets
(Two to fill)
2d half (8-10)
A Nite at the Club
Jack Wilson Co
Maddock's Tricks
(Two to fill)
2d half (1-3)
Shuffles & Taps
Chevalier Bros
Arthur Ashley Co
Waite Hoyt
Irene Ricardo
Neil Sis & Eileen
Franklin
1st half (4-7)
Danse Bits
Tex McLeod Co
Derickson & Brown
Geo Fredericks Co
Rae Samuels
2d half (8-10)
Mosconi Bros Unit
2d half (1-3)
Ken Murray Unit
Hamilton
1st half (4-7)
Harry Kahne
Hal Nixon Gang
(Three to fill)
2d half 8-10)
5 Jansleys
Clifford & Marion
(Three to fill)
2d half (1-3)
Axel Moreno Co
Laughlin & West
Billy Maine Co
Forsythe & Kelly
(One to fill)
Hippodrome (4)
Mason Dixon D'c'rs
Olive Olsen Co
Eddie Dale Co
Chevalier Bros
Toney & Norman
(One to fill)
(28)
Lestra Lamont Co
Dave Roth
Tobey Wilson Co
Hill Billies
Harry Burns Co
Christianson's Co
2d half (1-3)
Herbert Renard Co
Carey Long & M
Viola May Co
B & J Brown
(One to fill)
Greenpoint
1st half (4-7)
Lew Meyers Jr
Banks & Burham
Viola May
Owen Garry & O
Atkins'n L'cinda Co
2d half (8-10)
Harvard Girls
Allan Reno
Barrett & Cuneen
Fellows
7 Stylish Steppers

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Jefferson
1st half (4-7)
Mosconi Bros Unit
2d half (8-10)
Art Petley
Tex McLeod Co
Helen Arden Co
Art Henry Co
Rae Samuels
2d half (1-3)
All Wrong
Primrose 4
Walter Walters Co
Vannessi Co
Watson & Cohen
Willie Mauss
Palace (4)
Cortini
Henry Santrey Co
Fannie Brice
(Others to fill)
(28)
Eno Tr
Tex McLeod
Fannie Brice
Fowler Tamara Or
Ray & Dot Dean
Derrickson & Br'wn
Al Trahan Co
Regent
1st half (4-7)
The Claires
Cavanugh & Coop'r
The Little Parade
Forsythe & Kelly
Arthur Petley
Joe Darcy
2d half (8-10)
Bland Lenor & Lou
Jack Ryan
Geo Fredericks Co
Boggs & Weston
Amateur Nite in L
Watts & Hawley
2d half (1-3)
Hammer & H'mm'r
Snoozer Jr
Bragdon & M'riss'y
Quixey 4
Mikado Ramblers
Riverside (4)
Phillips & Sheldon
Mario & Lazarin
Joe Browning
Smith & Dale
(One to fill)
(28)
Beege & Cupee
Josephine Harmon
Lang & Haley
Alma Neilson Co
(One to fill)
Royal
1st half (4-7)
Brengk & Bella D
Carroll Sis
Joe Young
Mae Usher
J Thomas Saxotette
2d half (8-10)
Musical Chapins
Marie Sabbott
Wilton & Murphy
7 Stylish Steppers
(One to fill)
2d half (1-3)
The Barlenos
Bertram & R'ym'nd
Toney & Norman
(Two to fill)
Kenmore
1st half (4-7)
2 Ghezzis
Jack Wilson
Chaney & Fox
(Two to fill)
2d half (8-10)
Mel Klee Unit
2d half (1-3)
Dippy Diers & B
George McLennon
Chisholm & Breen
Margaret Young
Maddock's Tricks
Madison
1st half (4-7)
Hammer & H'mm'r
Jack Ryan
Faber & Wales
Stop, Look, Listen
Jos Stanley Co
2d half (8-10)
Chas Mac & Odette
Morrell & Beckwith
The Little Parade
Polly & Oz
Irving Edwards
Rosita
2d half (1-3)
Kiefer 3
W D Pollard
Billy Arlington Co
Primrose Semon
Meyers & Hanaford
Olivine Johnson Co
Orpheum
1st half (4-7)
4 Eastons
Pauline Saxon
Morie-Sabbott Co
Adams & Rash
Irene Vermillion Co
2d half (8-10)
Victoria & Dupree
Carroll Sis
Dewey & Rogers
Nally & Mack
J Thomas Saxotette
2d half (1-3)
Perly & Wally
Clark & Bayes
Bobby O'Neil Co
Lew Kelly Co
7 Stylish Steppers
Prospect
1st half (4-7)
Gibson & Price
Lucy Bruch
Jean Waters Co
Polly & Oz
Bland Lenor & Lou
2d half (8-10)
Kiefer 3
Holly
Snoozer Jr
Forsythe & Kelly
Irene Vermillion Bd
2d half (1-3)
Perez & Marguerite
Jack Ryan

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc. 57 William St., N. Y.

2d half (1-3)
Fondell 4
Allan Reno
Bungle Love
Faber & Wales
Swift Sis Co
CONEY ISLAND
Tilyou
1st half (4-7)
Kiefer 3
Holly
Snoozer Jr
Herbert Faye Co
Al Moore's Tars
2d half (8-10)
Gibson & Price
Tai Ling Sing & Ah
Jean Waters Co
Burns & Kane
Stop Look & Listen
2d half (1-3)
Largee & Morgner
Corbett & Price
Before Breakfast
Jack Wilson Co
Bland Lenor & Lou
FAR ROCKAWAY
Strand
2d half (8-11)
Claires
Pit't Leather Boys
Primrose Semon
Walter Walters Co
Joe Darcy
O'Donnell & Blair
2d half (1-4)
Frakson
Oscar Stang Co
George Beatty
Manny King Co
The Kikutas
(One to fill)
BROOKLYN
Albee (4)
Les Galenos
Vannessi Co
Al Trahan Co
Belle Baker
(Two to fill)
(28)
Digitanos
Buck & Bubbles
Joe Laurie Jr.
Fur Show
(Two to fill)
Bushwick
1st half (4-7)
Harvard Girls
Allan Reno
Cantor & Duval
Wilton & Murphy
Barrett & Cuneen
7 Stylish Steppers
2d half (8-10)
Brengk & Bella D
Connors Mayer & S
Joe Young
Adams & Rash
(One to fill)
Little Parade
Beauty Doctor
Intern'l Rhythm
AKRON, O.
Palace
1st half (5-7)
(Same bill plays Youngstown 2d half)
Paula Paquita & C
Turner Bros
Winnie Lightner
6 Rockets
(One to fill)
2d half (1-4)
6 Crackerjacks
Courtney Sis
Mason & Keeler
Michon Bros
Joe Niemeyer Co
ALLENTOWN, PA.
Colonial
1st half (5-7)
Burt & Lehman
(Others to fill)
AMST'RD'M, N. Y.
Rialto
2d half (8-11)
Ann Gold
Jim & M Harkins
Fields Family Ford
(Two to fill)
ATLANTIC CITY
Keith's
1st half (5-7)
Curley Burns
(Others to fill)
2d half (8-11)
Eddie White
Jack Usher Co
Keno & Green
Mitzi
(One to fill)
BALTIMORE, MD.
Hippodrome (5)
Homer Romaine
Billy Arlington Co
Claude & Marion
Breen LaBard & B
(One to fill)
(29)
Mason-Dixon D'c'rs
Pierce & Porter
Billy Swede Hall Co
Frank X Silk
Nina & Nora
New Garden (5)
Large & Margner
Bushman
Eva Shirley Gang
Goetz & Duffy
Ruth Ford
(29)
Great Johnston
Mex Tipica Orch
B & B Miller
Geo Yoeman

Tuesdays
723 7th Ave.
New York
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

"Beware Bachel'rs"
Metropolitan (26)
"Main St to B" U
Frank Jenks
Joe Besser
Almira Sessions
Cy Kahn
Burday & Norway
Ruth Witmer
Arthur Campbell
Felicia Sorel Co
"Beggars of Life"
United Artists
(Indef)
The Rangers
Sally & Ted
Williams & Gilmore
Armida
"Woman Disputed"
Warner Brothers
(Indef)
Leo Forbstein Orch
Colors Pres
3 Brox Sisters
Barnum & Bailey
"The Singing Fool"
NEWARK, N. J.
Branford (27)
Al Belasco
Hudson Wonders
Charles Daley
Alfred Latell Co
Joyner & Foster
Radio Fancies
(One to fill)
Grand
1st half (5-7)
Winnie & Dolly
Fenwick Girls
Leo Bill
Alexander & Peggy
Clinton & Rooney
2d half (8-11)
Vardell Bros
Barr & Davis
Cupid's Closeups
Welsh & Hills
Eva Clark & Boys
Lincoln Sq.
1st half (5-7)
Lawton
Elsie Huber Co
Grindell & Esther
Margo & Beth Co
(One to fill)
2d half (8-11)
3 Castles
Ryan & Moore
Morgan & Sheldon
Alexander & Peggy
(One to fill)
Sammy Duncan
Wm & Joe Mandel
Jack Donnelly Rev
Gates Ave.
1st half (5-7)
Carr Bros & Betty
Carl & N Fletcher
Frank Dobson Co
Sid Lewis Co
B & G Sherw'd Bd
2d half (8-11)
Lawton
Arthur DeVoy Co
Frances Arms
Buzzington's Bd
(One to fill)
Metropolitan (5)
Man-Kin
Seymour P & Bey
Carl Emmy's Pets
Joe Howard
Joe Fejer Orch
Oriental
1st half (5-7)
Hicks & Hart
Bobby & King
Weston & Lyons
Pilcer Douglas & M
(One to fill)
2d half (8-11)
Hazel Crosby Co
Casper & O'Neill
Irene Vermillion Bd
Chester
1st half (4-7)
5 Jansleys
Morrell & Beckwith
Billy Batchelor Co
Meyers & Hanaford
Olivine Johnson Co
2d half (8-10)
Hammer & H'mm'r
Cavanaugh & C'p'r
Manny King Co
Along Broadway
Dolly King
2d half (1-3)
Mazola 3
Moore & Evans
Helen Arden Co
Wylie & Young
Al Moore's Tars
Coliseum
1st half (4-7)
Primrose Semon
A Nite at the Club
Maddock's Tricks
(Two to fill)
2d half (8-10)
3 Sailors
J Robert Pauline
(Three to fill)

Patsy Chandler
(One to fill)
B'NGH'MT'N, N. Y.
Binghamton
1st half (5-7)
Diaz Monks
Hayes & May
Parisian 4
Daly & Nace
(One to fill)
2d half (8-11)
Cleveland & Dowry
B Eagen Redheads
(Three to fill)
BOSTON, MASS.
New Boston (5)
Wilkins & Addie
The Twins
Melody Fiends
(Two to fill)
Scollay Square (5)
Harris & Clare
Glad Moffat
Kerr & Weston
Lander Bros
(One to fill)
2d half (1-4)
6 Daunton Shaws
Sid Moorehouse
Geo Broadhurst Co
Summers & Hunt
P'y Ourainsky Bal
DETROIT, MICH.
Hollywood
1st half (5-7)
The Meyakos
Cliff Edwards
(Three to fill)
2d half (8-11)
Will Mahoney
Barry & Whitledge
(Three to fill)
2d half (1-4)
Millard & Marlin
Francis Renault
(Three to fill)
Oriental (5)
Eugene O'Brien Co
Princess Pat
Morton & Thomas
Morrell & Elinore
(Two to fill)

BOOKING FOR LOEW'S
CREATORE-LENETSKA
& MARTIN, Inc.
1560 Broadway, N. Y. C.
Bryant 6525-6-7
Raymond and Caverly to play Stanley-Fabian Picture Theatres. Booked by us.

BUFFALO
Shea's (5)
Princess Watawassa
Sargent & Lewis
4 Camerons
Koram
Frank Stafford Co
(29)
Schicht'ls W'ndr't's
Foley & Latour
Ethel Waters
Shapiro & O'Mall'y
Rosita Moreno
CANTON, O.
Palace
1st half (5-7)
Joe Niemeyer Co
H & N Leary
Courtney Sis
(Two to fill)
2d half (8-11)
Earl Lindsay Rev
Renard & West
Tell Tales
Loma Worth
(One to fill)
2d half (1-4)
Colonial 6
Francis Kennedy
Boy Friends
Paxton
(One to fill)
CH'RLOTTE, N. C.
Carolina
2d half (8-11)
Al & Ann Stryker
Gilbert & May
Lew White Co
G A Moore
Vic Honey 3
CINCINNATI
Albee (5)
6 Daunton Shaws
Ryan Sis
Michon Bros
Lou Tellegen Co
Summers & Hunt
The Collegiates
(29)
Enchantment
Ray Huling & Seal
B & E Newell
Julian Eltinge
Jim McWilliams
Chappelle & C'rlt'n
Palace (5)
Wyoming 4
Jean Southern
Geo Broadhurst Co
Jimmy Lucas Co
3 Golfers
Tyler & St Clair
(29)
5 DeCardos
Delvey Sis
McManus & Hickey
Chas Red Marshall
Claude & Marion
Scrambled Legs
CL'KSB'G, W. VA.
Robinson Grand
1st half (5-7)
Henry J Kelly
4 Aristocrats
Blomberg's Al'sk'ns
(Two to fill)
2d half (8-11)
Ricoro Bros
Charlotte Worth
Harry Holmes
(Two to fill)
CLEVELAND, O.
105th St.
1st half (5-7)
Ruth Robinson Co
Francis Kennedy
Pacheco Tr
(Two to fill)
2d half (8-11)
Palmita & Millet Co
Spence & True
5 DeCardos
(Two to fill)
2d half (1-4)
Paula Paquita & C
Wyoming 4
Nevins & Gordon
Jimmy Lucas
Nelson's Elephants
Palace (5)
Enchantment
Turner Bros
Mason & Keeler
Evans & Mayer
Ted Lewis
(29)
Ray & Harrison
Marie Valente
Harry J Conley Co
Cliff Edwards
(One to fill)
COLUMBUS, O.
Keith's
1st half (5-7)
Renard & West
Earl Lindsay Rev
Will Mahoney
Rastelli
(One to fill)
2d half (8-11)
Joe Niemeyer Co
Casey & Warren
Courtney Sis
Senator Murphy
(One to fill)
2d half (1-4)
5 Bracks
Wahl & Deeds
Pearson Bros & E
E'ta Shields
Eddie Borden Co
Paul Tremaine Bd
DAYTON, O.
Keith's
1st half (5-7)
Down Home
M'rsh'll M'tg'my Co
Delvey Sis
McManus & Hickey
4 Uessems
2d half (8-11)
Sheldon Heft & L
Sherman & McVey
Ray Huling & Seal
Rich & Cherie
Larry Rich Friends
(29)
Ernie & Ernie
Local
Gracie Deagon Co
Rich & Cherie
Larry Rich Friends
Uptown
1st half (5-7)
Loma Worth
Don Lee & Louise
Barry & Whitledge
5 DeCardos
Casey & Warren
2d half (8-11)
Rubio Sis
Ruth Robinson Co
The Meyakos
Sol Brilliant
(One to fill)
2d half (1-4)
Morrell & Elinore
Ann Garrison Co
H & N Leary
Altrock & Schacht
(One to fill)
EASTON, PA.
State
2d half (8-11)
Marcus Rev
ELMIRA, N. Y.
Keeney's
1st half (5-7)
Dave Vine
B Eagen Redheads
(One to fill)
2d half (8-11)
Chase & Collins
(Two to fill)
ERIE, PA.
Erie
1st half (5-7)
Arthur & Darling
Fantasie Parisienne
Hyde & Burrill
Clem'ns Bellings Co
(One to fill)
2d half (8-11)
Frank Hamilton
Frances Kennedy
Billy Doss Co
(Two to fill)
FT. WAYNE, IND.
New Emboyd
1st half (5-7)
Woolfolk's Show
2d half (8-11)
Hooper & Gatchett
Cliff Edwards
Gilbert & French
White W'y Galeties
(One to fill)
2d half (1-4)
Tillis & Larue
Winnie Lightner
4 Uessems
(Two to fill)
GLENS F'LS, N. Y.
Rialto
2d half (8-11)
Pisano & Devlin
Eddie Davis Girls
(One to fill)
GREENF'LD, N. Y.
Victoria
2d half (8-11)
Kona San
Otto & Oretto
Danny Small
Gladys Delmar Bd
(One to fill)
GRAND RAPIDS
Keith's
1st half (5-7)
(Same bill plays Toledo, 2d half)
Ann Garrison Co
The Gaudsmiths
Francis Renault
Millard & Marlin
Pedro Rubin Co
Yvonne & Victor
2d half (1-4)
Pallenberg's Bears
Loma Worth
Bayes & Speck
Ruth Robinson Co
B F & Murphy Br's
Keller Mack Co
HARRISBURG, PA.
Majestic
2d half (5-7)
Riddle & Cook
Cramer Hutton Co
(Three to fill)
HIGH POINT
American
1st half (5-7)
(Same bill plays Greensboro 2d half)
Roode Francis
Lunn & White
Fein & Tennyson
Bernard & Keller
4 Jolly Corks
HOLYOKE, MASS.
Victoria
1st half (5-7)
Fondell Four
Baker & West
Shamrocks & T'lips
Franklyn Farnum
Mississippi Flood
2d half (8-11)
Robey & Desmond
The Hill Billies
Neil O'Brien
Alpine Sports
(One to fill)
HORNELL, N. Y.
Shattuck's
2d half (8-11)
Hayes & May
Winchester & Ross
Parisian 4
(Two to fill)
H'T'GTON, W. VA.
Orpheum
1st half (5-7)
Irma & L Flowers
Little Club Boys
Lovett's Concentr'n
Levan & Bolles
(One to fill)
2d half (8-11)
Henry J Kelly
Tinova & Bankoff
(Three to fill)
2d half (8-11)
Clara K Young
Noodles Fagan
(Three to fill)
Nixon
1st half (5-7)
Jean Rankin Belles
Hilton & Almy
(Three to fill)
2d half (8-11)
3 Bennett Girls
Utica Jubilee Co
Lang & Haley
Gayner & Byron
(One to fill)
Sheridan Sq.
1st half (5-7)
Reed & Ray
Clara K Young
Noodles Fagan
(Two to fill)
2d half (8-11)
Janet of France
B & Jim Creighton
The Ghezzis
(Two to fill)
PITTSBURGH
Davis (5)
All Girl Rev
(29)
Tyler & St Clair
Ann Gold
The Gaudsmiths
Down Home
Morris & Shaw
Pacheco Tr
PITTSF'LD, MASS.
Palace
1st half (5-7)
Local
Robey & Desmond
Smith & Hart
Neil O'Brien
Alpine Sports
2d half (8-11)
Fondell 4
Baker & West
Shamrocks & T'lips
Franklyn Farnum
Mississippi Flood
PLATTSB'G, N. Y.
Strand
2d half (8-11)
Betts Seals
(Two to fill)
PORTSMOUTH
Le Roy
2d half (8-11)
Irma & L Flowers
Little Club Boys
Lovett's Concentr'n
Levan & Bolles
(One to fill)
POUGHKEEPSIE
Avon
1st half (5-7)
Pelly & Wally
Young Kee Tr
(Three to fill)
2d half (8-11)
Clayton & Clayton
Chisholm & Breen
Geo Beatty
Violet Joy Co
(One to fill)
2d half (1-4)
Brengk & Bella D
Holly
The Triangle
Barrett & Cunneen
Dance Scandals
QUEBEC, CAN.
Keith's (5)
Allen & J'n Corelli
Chandler Bros
Betts Seals
Paddy Saunders
(One to fill)
READING, PA.
Rajah
2d half (8-11)
Marcus Rev
RICHMOND, VA.
National
2d half (8-11)
Peaches Browning
Jack Usher Co
(One to fill)
SANDUSKY
Keith's
1st half (5-7)
Pat Haley
Tampa
(One to fill)
SARATOGA
Congress
2d half (8-11)
Arnold & O'Dee
Dotson
(One to fill)
SPRINGFIELD, O.
Palace
1st half (5-7)
Tom & Dolly Ward
Lockett & Page
Chabot & Tortoni
Hill Billies
(One to fill)
2d half (8-11)
Smith & Hart
Herbert Faye Co
(Three to fill)
STE'BENVILLE, O.
Capitol
1st half (5-7)
Siems
Smith & Sawyer
Barr 2 Co
Nerrit White & K
(One to fill)
2d half (8-11)
Magicland
Ceranas & Barker
3 Hauser Boys
Blomberg's Dogs
(One to fill)
SYRACUSE, N. Y.
Keith's
1st half (5-7)
Palmita & Millet
Ann Gold
Hooper & Gatchett
Jack Benny
(One to fill)
2d half (8-11)
All Wrong
Talent & Merit
Jack Benny
(Two to fill)
2d half (1-4)
Yong Kee Tr
Sargent & Lewis
4 Camerons
Pedro Rubin Rev
Will Mahoney
TOLEDO, O.
Keith's
1st half (5-7)
(Same bill plays Grand Rapids 2d half)
Colonial 6
Lehr & Bell
5 Bracks
Marie Valente
Hollingsworth & C
Lydia Barry
2d half (1-4)
All Girl Rev
TORONTO, CAN.
Hippodrome (5)
Schichtl's W'dr'ies
Foley & LaTour
Ethel Waters
Shapiro & O'Mall'y
Rosita
(29)
Mangean Tr
Hilton & Almy
Walsh & Ellis
Jack Benny
G & P Magley
UNION CITY, N.J.
Lincoln
1st half (5-7)
Nathol
Nally & Mack
(Three to fill)
2d half (8-11)
Cantor & Duval
Meyers & Hanaford
(Three to fill)
2d half (1-4)
Musical Chapins
Jackson & Newman
5 Jansleys
Brock & Flynn
Blondes Preferred
UTICA, N. Y.
Gaiety
1st half (5-7)
Arnold & O'Dee
Roger Williams
Leland & St Claire
Winchester & Ross
Countess Sonia Co
2d half (8-11)
Al Moore Jolly Tars
Daly & Nace
Diaz Monks
(Two to fill)
WARREN, O.
Robbins
1st half (5-7)
Siems
4 Aristocrats
Barr 2 Co
Smith & Sawyer
(One to fill)
W'SHINGT'N, D.C.
Keith's (5)
Olsen & Johnson
(Others to fill)
(29)
Mosconi Bros Unit
Crawford & B'r'k
WHITE PLAINS
Keith's
1st half (5-7)
Montana
Mayo & Lynn
Helen Arden Co
Duffy & Gleason
(One to fill)
2d half (8-11)
Peter Higgins Co
Hap Hazard Co
Foy Family
(Two to fill)
2d half (1-4)
Jazz Boat Rev
WINSTON-SALEM
Keith's
2d half (8-11)
Scargold
Holland Import'ns
Col Jack George
Walter & Austin
Raleigh Salisbury
YORK, PA.
York O. H.
1st half (5-7)
Riddle & Cook
(Two to fill)
2d half (8-11)
Ada Brown Co
(Two to fill)
YOUNGSTOWN, O.
Hippodrome
1st half (5-7)
(Same bill plays Akron 2d half)
Paxton
Evans & Mayer
Pavley Ourainsky
6 Rockets
Haunted
2d half (1-4)
Tinova & Bakoff
Reed & LaVere
Casey & Warren
Barry & Whitledge
Princess Pat

Orpheum

CALGARY, CAN.
Grand (5)
Jerry & Baby G'ds
Don Cummings
Roger Imhoff
Wilton & Weber
Wheeler & Sands
Watch the Rhythm
(29)
Olyn Landick
Davis & Darnell
Hickey Bros
Eubie Blake
Gruber's Oddities
Yvette Rugel
CHICAGO, ILL.
Palace (5)
Monroe & Grant
B & E Newell
Harry J Conley
Lee Gaile Ens
Sophie Tucker
Jim McWilliams
(Two to fill)
(29)
Koun Sis
The Meyakos
Toto
Bert Hanlon
Johnny Berkes Co
Allen & Canfield
Henry Santrey
Loyal's Dogs
State Lake (5)
Rhythm Boys
Jay Velie
T & R Romaine Co
Muriel Kaye Co
Ray & Harrison
Roy Rogers
Lubin Larry & A
Illinois State Bd
(29)
Harry Carroll Unit
OAKLAND, CAL.
Orpheum (5)
Yates & Lawley
Marion Wilkins
Fisher & Gilmore
Besser & Balfour
Keane & Whitney
Revel Bros & Red
(29)
Donald Brian
Bobby Folsom
Rose & Thorne
Nonette
Ann Codee
Gerber's Galeties
OMAHA, NEB.
Orpheum (5)
Jack Hanley Co
Undercurrent
Scott Saunders
Seamon Bros
Graduates
(One to fill)
(29)
Hector & Pals
Hayes & Cody
Jack Norworth Co
Florrie LaVere
Newhoff & Phelps
Rodrigo & Lila Or
SAN FRANCISCO
Golden Gate (5)
Donald Brian
Serge Flash

PAUL KIRKLAND
NOW WITH
C. A. NIGGEMEYER'S
"BLOSSOMS"
A PUBLIX UNIT
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St., Suite 901

Altrock & Schact
Lew Cameron Co
Billy Shone Co
(One to fill)
(29)
Larimer & Hudson
Brown McGraw Bd
Eddie Conrad Co
Cervo & Moro
Wilson & Dobson
Eva Tanguay
Scott Saunders
Ruth Warren Co
Moran & Wiser
DENVER, COL.
Orpheum (5)
Rainbow Rev
Norwood & Hall
Phantom 4
Al Abbott
(One to fill)
(29)
Mary Haynes
Rosalind Ruby
Paul Yocan Co
Jack Hanley
Undercurrent
LOS ANGELES
Hillstreet (5)
Irene Franklin
Grace Adelphi
Bentell & Gould
Edwin George
Rose & Thorne
Dave Bernie Orch
(29)
Miss Juliet
Ryan & Lee
Kelso & Demonde
Gamble Boys & B
Joseph Regan
Geo Wong Co
Orpheum (5)
Timberg Unit
M'lr'y McN'ce & R
Block & Sully
(Others to fill)
(29)
Max Fisher & Orch
Trixie Friganza
Odiva
Teck Murdock
Joe Marks
Bentell & Gould
Lean & Mayfield
Samaroff & Sonia
MILWAUKEE
Palace (5)
Loyal's Dogs
Rene Riano Co
Allen & Canfield
Henry Santrey Bd
Bert Hanlon
Shaw & Carroll R'v
(29)
Hays Marsh & Fay
Roy Rogers
Mann & Bernard
Chas Wilson
Ted Lewis Bd
MINNEAPOLIS
Hennepin (5)
Uph'm Whitney Rv
Beehee & Rubyate
Kaye & Sayre
Nonette
Gerber's Galeties
Ann Codee
(29)
Dave Bernie Orch
Fisher & Gilmore
Irene Franklin
M'lr'y McN'ce & R
Jones & Hull
Yates & Lawley
Orpheum (5)
Weaver Bros
Bekefi Dancers
Norman Thomas
Jarvis & Harrison
Bobby Folsom
Ruth Budd
Paul Nolan
Lou Holtz
(29)
Timberg Unit
SEATTLE, WASH.
Orpheum (5)
Powers & Wallace
Bob Hall
Manuel Vega
Mack & Rossiter
Benny Davis
(One to fill)
(29)
Robert Warwick Co
Al K Hall
Ruiz & Bonita
Hope Vernon
Burns & Allen
Alleen & Marjorie
ST. LOUIS
St. Louis (5)
Rosalind Ruby
Ruth Warren Co
Chas Slim Timblin
Pearl Regay Co
(One to fill)
(29)
Ch'mb'rl'n & Hines
Muriel Kaye Co
Seed & Austin
Lou Tellegen Co
Ted & Al Waldman
VANCOUVER, B.C.
Orpheum (5)
Eubie Blake
Olyn Landick
Davis & Darnell
Hickey Bros
Gruber's Oddities
Yvette Rugel
(29)
Powers & Wallace
Bob Hall
Manuel Vega
Mack & Rossiter
Benny Davis
WINNIPEG, CAN.
Orpheum (5)
Harry Carroll Unit
(29)
Don Cummings
Roger Imhoff
Wilton & Weber
Jerry & Baby G'ds
Wheeler & Sands
Watch the Rhythm

Proctor

NEW YORK CITY
5th Ave.
1st half (4-7)
El Brown Co
Fisher & Hurst
Herbert Rawlinson
McDevitt Kelly & Q
Ray & Dot Dean
(One to fill)
2d half (8-10)
Witt & Vale
Ike Rose's Midgets
(Three to fill)
86th St.
1st half (4-7)
Jazz Boat Rev
2d half (8-10)
El Brown Co
Betty Blythe
Faber & Walos
Chaney & Fox
(One to fill)
125th St.
1st half (4-7)
Marquita & M Bros
3 Black Aces
Melville & Rule
Hawthorne & Cook
(One to fill)
2d half (8-10)
Jazz Boat Rev
WESTCHESTER
New Rochelle
1st half (5-7)
Jean Boydell
Hap Hazard & M'ry
Foy Family
(Two to fill)
2d half (8-11)
Derickson & Brown
Digitanos
Watson & Cohan
Lucky 4 & A Talbot
(One to fill)
Mt. Vernon
1st half (5-7)
Peter Higgins Co
Digitanos
Watson & Cohan
Lucky 4 & A Talbot
(One to fill)
2d half (8-11)
Jean Boydell
Grape Juice
Ray & Dot Dean
(Two to fill)
Yonkers
1st half (5-7)
Typical Topics Rev
2d half (8-11)
3 Black Aces
Fisher & Hurst
Herbert Rawlinson
Marquita & M Bros
(One to fill)
NEWARK, N. J.
Proctor's (5)
Ken Murray Unit
ALBANY, N. Y.
Grand
1st half (5-7)
Cook & Vernon
Roxy La Rocca
(Three to fill)
2d half (8-11)
Hooper & Gadgett
(Others to fill)
Harmanus Hall
2d half (8-11)
Will J Ward
(Two to fill)
TROY, N. Y.
Proctor's
1st half (5-7)
Dotson
Ray Shannon Co
Will J Ward
Eddie Davis Girls
(One to fill)
2d half (8-11)
Roger Williams
Cook & Verron
Enrico Caruso Jr
(Two to fill)
SCHENECTADY
Proctor's
1st half (5-7)
Danny Small
Pisano & Devlin
(Three to fill)
2d half (8-11)
Parsons & Cox
Russell & Marconi
Countess Sonia Co
(Two to fill)

Interstate

ATLANTA, GA.
Georgia (5)
Clyde & M Nelson
Le Grohs
Harry Holman Co
Jack Clifford
Devil's Circus
AUSTIN, TEX.
Hancock O. H.
1st half (5-7)
(Same bill plays Waco 2d half)
Eddie Pardo Rev
DALLAS, TEX.
Majestic (5)
Rasso Co
Ruth Muse
Fulton & Parker
Ward & Van
Seymour & H Rev
FT. WORTH, TEX.
Majestic (5)
Bob & M Dupont
Willie W McGinty
Thos J Ryan Co
Parisian Art
(One to fill)
GALVESTON, TEX.
Majestic (5-6)
(Same bill plays Lake Charles, 7-8; Beaumont, 9-10)
Three Worcesters
Kohn & Depinto
James Coughlin Co
Demarest & Deland
Ken Howell's Co
HOUSTON, TEX.
Mertini (5)
Lester Irving 3
Co-Eds
Roscoe Ails Co
(Two to fill)
LITTLE ROCK
Majestic
1st half (5-7)
Bury's Dog Stars
Mike Ames
F X Bushman Jr
Texas Comedy 4
(One to fill)
2d half (8-11)
Raines & Avey
Orville Stamm Co
(Three to fill)
NEW ORLEANS
Orpheum (5)
Frank Viola Co
Irving & Chaney
Senna & Dean
Nick Lucas
F Ross & Duross
OKLAHOMA CITY
Orpheum (5)
Aerial Degroffs
O'Connor & Vaughn
La Belle Pola
Hurst & Vogt
Wedding Gown
SAN ANTONIO
Majestic (5)
Ray Vaughn
Ethel Davis
Side Kicks
(Two to fill)
SEMINOLE (5-6)
(Same bill plays Amarillo, 7-8; Wichita Falls, 9-10)
Lomas Tr
Francis & Wally
Noree
Bob Murphy
Galerini
SHREVEP'RT, LA.
Strand (5)
Bury's Dog Stars
Mike Ames
F X Bushman Jr
Texas Comedy 4
(One to fill)
TULSA, OKLA.
Orpheum (5)
A Friedland Rev
Jack Waldron
WICHITA, KANS.
Majestic
1st half (5-7)
Tom McAuliffe
Syd Moorehouse
Morel Osborne Rev
(Two to fill)
2d half (8-11)
Jones & Hull
F'bl'r H'rriet & H
(One to fill)

Association

BL'MINGT'N, ILL.
Majestic
1st half (5-7)
Chorloe Co
Klein Bros
Peter the Great
2d half (8-10)
Duncan's Collies
Frankel & Dunlevy
Girl Wanted
CD'R RAP'DS, IA.
Iowa
1st half (5-7)
Mann & Bernard
Hayes & Cody
Music Art Rev
(Two to fill)
2d half (8-10)
Hadji Ali Co
Seed & Austin
Varsity 8
(Two to fill)
CHAMPAIGN, ILL.
Orpheum
1st half (5-7)
Larimer & Hudson
Eileen Cook
Ship Ahoy
2d half (8-10)
Hayes & Cody
Music Art Rev
(One to fill)
2d half (1-4)
That Charm 4
(Two to fill)
CHICAGO, ILL.
Belmont
1st half (5-7)
Teller Sis & Ackl'd
Ohio 5
(Three to fill)
2d half (8-10)
Rythm Roamers
Lottie Mayer Girls
(Three to fill)
Englewood
1st half (5-7)
Rythm Roamers
Ch'mb'rl'n & Earle
Lottie Mayer Girls
(Two to fill)
2d half (8-10)
Ulis & Clark
Mann & Bernard
(Three to fill)
Riviera (4)
Franklyn D'Amore
Tabor & Greene
Chas Wilson Co
Zastro White Co
(One to fill)
DAVENPORT, IA.
Capitol
1st half (5-7)
Don Humbert
Jean Fuller Dane'rs
Hunter & Percival
Vanishing Maid
2d half (8-10)
F Evers & Greta
Fost'r Fag'n & Cox
Morton & Stout
Mary Haynes
Rodrigo Lila Co
2d half (1-4)
The Graduates
Lou Cameron Co
Everett Sanderson
Jay Velie
Bee Hee & R'by'tte
DECATUR, ILL.
Lincoln Square
1st half (5-7)
Duncan's Collies
Frankel & Dunlevy
Girl Wanted
2d half (8-10)
Madie & Ray
Klein Bros
Joe Daly Co-Eds
DES MOINES, IA.
Orpheum
1st half (5-7)
F Evers & Gretta
Morton & Stout
Mary Haynes
Rodrigo Lila Co
(One to fill)
2d half (8-10)
Wolff & Jerome
Don Humbert
Jean Fuller D'ncers
Hunter & Percival
Vanishing Maid
2d half (1-4)
Jimmy Dunne
H & F Usher
Renie Riano Co
Byron & Willis
Monroe & Grant
Uph'm Whitney Rv
DETROIT, MICH.
Grand-Riviera
1st half (5-7)
Bennett Bros
Ates & Darling
(One to fill)
2d half (8-10)
Radiology
Wisner Sis
Gertrude Avery Co
EV'NSVILLE, IND.
Grand
1st half (5-7)
Fitch's Mins
2d half (8-10)
Harvey
Ship Ahoy
Teller Sis & Ackl'd
(Two to fill)
2d half (1-4)
Varsity 8
Rector Ch'nd'n & G
Frank Conville
Stanley & Morton
(One to fill)
GALESBURG, ILL.
Orpheum
1st half (5-7)
3 Taketas
Herbert Clifton
(One to fill)
2d half (8-10)
Hart's Krazy Kats
Cook & Oatman
Serveny Twins Co
JOLIET, ILL.
Rialto
2d half (8-10)
Clifton & DeRex
Dance Rhapsodies
(One to fill)
KANS. CITY, MO.
Mainstreet (4)
Louisville Loons
Fred Hughes
A & F Stedman
Ted & Al Waldman
Stewart & Olive
St Louis Bl'ckbirds
MADISON, WIS.
Orpheum
1st half (5-7)
Bee Hee & R'by'tte
Charm 4
Wilson & Dobson
Ernest Hiatt
Bennington's Bd
2d half (8-10)
Frank Conville
Val Harris Co
Berkes & Sully
Toto
(One to fill)
2d half (1-4)
Illinois State Bd
Teller Sis & Ackl'd
Clara Howard
Gilbert & French
Hashi & Osai
MILW'UKEE, WIS.
Riverside (4)
Axel Christensen
4 Husbands
PEORIA, ILL.
Palace
1st half (5-7)
Madie & Ray
Fost'r Fag'n & Cox
Joe Daly Co-Eds
Cook & Oatman
Hart's Krazy Kats
2d half (8-10)
3 Taketas
Herbert Clifton
Charloe Co
(Two to fill)
ROCKFORD, ILL.
Palace
1st half (5-7)
Frank Conville
Val Harris Co
Berkes & Sully
Toto
(One to fill)
2d half (8-10)
Bee Hee & R'by'tte
Charm 4
Wilson & Dobson
Ernest Hiatt
Bennington's Bd
2d half (1-4)
Ship Ahoy
Gene Greene
Franklyn D'Amore
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (5-7)
Hector & Pals
Byron & Willis
I B Hamp Co
H & F Usher
Florrie LeVere Co
2d half (8-10)
Paul Yocan Co
Hall & Dexter
Julian Hall Bd
(Two to fill)
2d half (1-4)
Morley & Anger Co
H & F Seamon
Leslie & V'nd'rg'ft
Royal Gascoignes
F Evers & Greta
Lee Gail Ens
SO. BEND, IND.
Palace
1st half (5-7)
Honey Boys
Boy Friends
The Briants
Kane & Ellis
(One to fill)
2d half (8-10)
Moran & Wiser
Teller Sis & Ackl'd
Edna W'lee Hopp'r
Leon Varvara
O'Brien 6
2d half (1-4)
Carter Bros Co
Evans & Mayer
Bob Hope Co
Wolf & Jerome
(One to fill)
SPRINGF'LD, ILL.
Orpheum
1st half (5-7)
Leon Vavara
Dance Rhapsodies
(Three to fill)
2d half (8-10)
Lartimer & Hudson
Eileen Cook
Boy Friends
14 Bricktops
Kane & Ellis
2d half (1-4)
Vanishing Maid
Jean Fuller Danc'rs
Hunter & Percival
Don Humbert
Stewart & Olive
ST. LOUIS, MO.
Grand (5)
Chas F Semon
Park Sis & Harvey
R'c'r Ch'nd'n & D
(Others to fill)
ST. PAUL, MINN.
Palace-Orpheum
1st half (5-7)
Paul Yocan Co
Hall & Dexter
Julian Hall Bd
(Two to fill)
2d half (8-10)
Hector & Pals
Byron & Willis
I B Hamp Co
H & F Usher
Florie LeVere Co
2d half (1-4)
Music Art Rev
Morton & Stout
Lubin Lowry & A
(Two to fill)
T'RE H'UTE, IND.
Indiana
1st half (5-7)
Gilbert & French
14 Bricktops
Harvey
Moran & Wiser
(One to fill)
2d half (8-10)
Dan Fitch Co

Pantages

NEWARK, N. J.
Newark (5)
Max & His Gang
Edith Bohlman
Seror Bros & Sis
Steppe & Pierce
Supper Club
Casting Campbells
(One to fill)
BUFFALO, N. Y.
Century (5)
Wm Ritchie Co
Jolly & Wild
Sadie Banks Co
Clifton & Brent
Katherine Boyle Co
NIAGARA FALLS
Strand (5)
Jimmie Rooney 3
Bill & Bence Co
Morton & Green
Marion Bellett Co
(One to fill)
TORONTO, CAN.
Pantages (5)
Posing Act
Shaw & Gordon
Hyams & McIntyre
Royal Gordon
Highlanders
HAMILTON, CAN.
Pantages (5)
Reo & Rich
Arthur & Browne
Howard & Norwood
Imperial Welsh Co
(One to fill)
TOLEDO, O.
Pantages (5)
Ed Lavine
Shannon & C Bros
Chase & La Tour
Donia & Pollard
4 Kemmeys
Harry Seymour & C
INDIANAPOLIS
Lyric (5)
Gilded Cage
Marty & Nancy
Dan Coleman Co
Trout & Heff
Waltes Family
MINNEAPOLIS
Pantages (5)
Perettos
Fern & Davis
Nugold Rev
Blackface Ed Ross
Bert Collins Co
VANCOUV'R, B. C.
Pantages (5)
Broken Toys
Art Gillham
Orren & Drew
Telaak & Dean
Flashes of Art
TACOMA, WASH.
Pantages (5)
Mitkus 2
Mme Starlia
Silks & Satins
Ferris & Ellis
Flapper Freshies
PORTLAND, ORE.
Pantages (5)
Jean Barrios
Hickman Bros
Phil Phillips Bd
(Two to fill)
SAN FRANCISCO
Pantages (5)
Bicknell
Miller & Peterson
Versatile Steppers
Harry Rappi
Flo Micareme
LOS ANGELES
Pantages (5)
Jack & Sol Freed
Aalbu Sis & Carter
De Toregos
Alec B Francis
Brady & Mahoney
Edythe Turnh'm Bd
SAN DIEGO, CAL.
Pantages (5)
Fantasy Rev
Scott Bros & V
Mexican Orch
(Two to fill)
L'G BEACH, CAL.
Pantages (5)
Kramer & Pauline
Jean de Rimanoczy
Harry Cooper Co
Alton & Wilson
Juanita Connors Bd
SALT LAKE CITY
Pantages (5)
Mazie Lunette
Morris & Ward
Solis Bros & Trova
Gehan & Garrettson
Pease & Nelson

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, Bet. 46th-47th Sts., New York
This Week:
John T. Doyle; George Hunter

Pressler & Klass
Melody Mansion
Ghost Train
REGINA, CAN.
Capitol
1st half (5-7)
(Same bill plays Edmonton 2d half)
Heller & Lorraine
Ray & Stone
Jack Russell
Mack Stanton
6 Maxellos
CALGARY, CAN.
Pantages (5)
Lottie Atherton
Reddy & Hyman
John Elliott Co-Eds
Willie Small
Frank Show
SPOKANE, WASH.
Pantages (5)
Marie Racko Co
Kharum
Marcis Sis & C Bros
Krugle & Robles
Delorio & Moreno
SEATTLE, WASH.
Pantages (5)
St Claire Sis & O'D
The Davys
Prevarications
LOGAN, UTAH
Pantages (5-6)
(Same bill plays Ogden, 7-8; Cheyenne, 9-10)
Littlejohns
4 Caddies
Rogers Rev
Winona Winter
Alexandria & Olsen
OMAHA, NEB.
Pantages (5)
Richard Vintour
Sterling Saxo 4
Joe Bernard
Neal Abel
Erma Powell
KANSAS CITY
Pantages (5)
The Cornells
Ellison & Gregory
Hayden Trio
Billy Lamont 4
Dancers a la Carte
MEMPHIS, TENN.
Pantages (5)
Harmony 4
Ulis & Clarke
Margot Morel
Noodles Fagan
Mexican Cossacks

(Continued on page 63)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items: each has been rewritten from a daily paper.

NEW YORK

Beatrix Thompson in "The Unknown Warrior" comes under Equity rule for alien players. She will be forced to quit the cast in November, the second case of the kind under rules in effect Nov. 1. Equity has allowed Charles Hopkins two weeks to replace the actress.

"Big Wayne and Little Wayne" run a gambling saloon in Edna Ferber's story "Show Boat." Now one "Little Wayne" Damron of Catlettsburg, Ky., asks $25,000 damages. Tom Taggart, retired political leader of Indiana, filed objection to a character of that name in the Ferber story.

The Commerce Department inspector at Curtiss Field, Long Island, penalized Eleanor Smith, 17-year-old air pilot, with order not to fly for 15 days. Girl had flown under East River bridges, in violation of government regulations which forbid flying over thoroughfares at less than 500 feet. Publication of the penalty disclosed that the girl is daughter of Tom Smith, the actor.

Bayard Veiller sued American Play Co., asserting concern had nothing to do with placing "Trial of Mary Dugan." Veiller signed an agency contract for the usual 10 per cent. Subsequently he borrowed $3,000 from the Play company and agreed to give up 20 per cent of royalties. Now he seeks to void both agreements.

Famous Players of Canada in a patent suit with DeForest Phonofilm of Canada, cited sound photography patents antedating those of Dr. Lee DeForest. Picture company seeks to establish that sound devices were known and used before the DeForest device was introduced, and contends DeForest cannot prosecute an action for infringement under the patent laws of Canada.

Sidney Ross has offered $1,000 for a scholarship to be used by a student actor or actress for a year's study with the Moscow Art Theatre, announcement being made through the American Society for Cultural Relations with Russia. Details will be arranged by a committee made up of Mrs. Norman Hapgood, Eva LeGallienne, Irene Lewisohn, Lee Simonson and Oliver M. Sayler.

Marriage engagement announced of Marion Hamilton, dancer in "Billie," and David S. Ludlum, Jr., son of former president of the Autocar Co. of America and nephew of the president of the A. & P. Tea Co.

Juanita Jansen, who used to lecture about the drug traffic after admitting she was an ex-addict, crashed the dailies with the declaration she intended to sue a hotel near Times Square for $250,000 for injuries received when she was scalded in a defective shower bath.

CHICAGO

Grand jury in McHenry County, Ill., has returned 44 indictments against 75 defendants in a drive to clean out roadhouses, gambling joints and other tough spots in the county. Most of the roadhouses were socked on prohibition violations.

Box office of the Majestic theatre was stuck up by an unmasked bandit last week who escaped with about $150. William Newman, cashier, saved quite a roll by dropping it to the floor.

With the roller skating marathon having boiled down to three girl singles after more than 1,200 hours at First Regiment armory, the dancing marathon previously at Ashland auditorium has been brought into the armory to bolster biz.

Mrs. Vivian McDonald Page, "Miss Mobile" in the 1926 Atlantic City contest, was arrested for theft in Media, Pa.

LOS ANGELES

George Sherwood, producer of "Women Go On Forever," is having woman trouble of an unusual kind. The producer's wife, Verda, sued him for divorce and charged him with being infatuated with Ruth King, actress, now the wife of Ward Hamilton. Mrs. Sherwood then sued Miss King for $200,000 for alienating Sherwood's affections.

The latest development was a contested suit between Sherwood and Velma Dodge, professionally Barbara Winthrop, associated with him in "Women Go On Forever." Sherwood claims Miss Winthrop owes him $7,066 and Miss Winthrop retaliates and says Sherwood owes her $13,000. Before the judge this week.

Walter Pidgeon, screen actor, had nose smashed and face cut when his auto struck a gravel pile in the road, hurtling him through the windshield. His nose was restored at Hollywood hospital by an operation performed by Dr. Howard Updegraff.

Suit filed eight months ago by Joan Armstrong Alquist, author, in Federal District Court, demanding more than $1,000,000 for alleged infringement of copyright in C. B. DeMille's production of "The King of Kings," was dismissed by Federal District Judge W. P. James.

Florence A. Good, who told probation officers she was engaged to marry Clyde Carruth, film director, pleaded guilty to writing two checks without sufficient funds in the bank. She said she had quarreled with Carruth and wrote the checks to secure clothes for a date with another man. She was placed on three years' probation by Superior Judge Fricks and forbidden to open a checking account in that time.

George Fisher, film actor, and Jack Oray, Hollywood shopkeeper, were arrested on liquor and traffic charges when the auto in which they were riding crashed into a car containing two policemen.

Fire routed many guests of Jess Willard's hotel apartment, St. George Court. Tenants were driven from their rooms in flimsy attire when the entire building choked with smoke originating in the apartment of Mrs. Frances Fay who fell asleep and dropped a lighted cigarette. Damage was slight.

Henry Schumann-Heink, son of the opera singer, made defendant in two civil suits amounting to $3,000. Al G. Smith Co., complainant, charges Schumann-Heink is indebted to that amount as the result of a stock transaction.

William Brent Patton, film stunt man, appeared in Superior Court before Judge McDaniels, demanding $74,886.61 damages from the Southern Pacific Railroad Co. for injuries he claims to have suffered when thrown from a train by a conductor during an argument about his ticket. According to Patton his spine was injured in the fall.

Involving charges of breach of contract and forcible ejection, a suit has been brought before Judge Leon Yankwich's court by Cora Bee Sheffield against Will Levington Comfort, magazine fiction author and material writer. Miss Sheffield, art dealer, asks $4,750 damages.

An order issued by Judge Edwin F. Haan, Superior Court, restrains the firm of Goldman and Wenzel, haberdashers, from displaying ready tied bow ties with the catch name "Menjou Bows." Adolphe Menjou had threatened suit against the firm for $25,000 for using his name without permission. He agreed to drop the suit upon the firm's promise that they would not contest Judge Haan's order.

Ruling that John Dobberts had conducted a gambling game in violation of a city ordinance, Judge Wilson suspended all but $50 of a $250 fine when Dobberts promised not to reopen a similar game again. Dobberts' concession at 1501 Ocean Front, Venice, was called "Darto." It consisted of throwing feathered darts against a numbered circular board.

Myrta Bonillas has filed suit for divorce against Capt. John S. Peters, former crack army polo player. Miss Bonillas became the bride of Captain Peters after a courtship of but a few hours four years ago. Charges mental cruelty.

Lucy Doraine, Hungarian beauty, brought to this country on a six-month contract by Paramount to succeed Pola Negri, announced her engagement to Dr. Richard Reithmuller, wealthy oral surgeon and author. Following her release from Paramount at the expiration of her contract she has free lanced for Fox and First National. Miss Doraine was formerly married to Michael Curtiz, now directing for Warners. The wedding will take place after New Year's.

A divorce suit has been filed by Joseph B. Verdi against Bessie M. Verdi. Both professionals.

Just after having fainted with joy over her acquittal in Santa Monica police court of a forcible entry charge laid by John Francis Donovan, movie cowboy, Mae Murray made tracks for Superior Judge Yankwich's courtroom and after considerable legal argument and red tape succeeded in removing from the calendar a suit for $110,000 damages brought against her by Arthur Gregor, director. An out-of-court settlement was made.

Tui Lorraine, New Zealand screen actress, secretary of Clara Bow and most recently the bride of Clara's father, Robert Bow, who found herself entangled with U. S. immigration authorities, is now a full-fledged American citizen with the deportation bogie gone. To comply with the technicalities of the immigration law she crossed the border into Mexico at Mexicali and then returned, making application for admission as a citizen through her wedding with Bow. The application was granted.

With the subject of all the discussion barred from the courtroom, Mrs. Ada Johnson threw a bombshell into the proceedings over the custody of little Frankie Darro, child movie star, when she testified that Frank Johnson, her husband, was not the father of little Frankie.

Ada Johnson and her husband, Frank, and Beatrice Walton, the boy's aunt, are each seeking his custody—and custody of his ability to make the bucks before a camera. Auntie Walton claims Mrs. Johnson, the mother, is unfit to care for the lad.

Johnson says that if he isn't Frankie's father it sure is news to him.

Demanding $200,000 "heart balm" Mrs. Genevive Ross has filed suit against Mrs. Marian Ownes Thompson, charging that she alienated the affections of M. C. Ross, said to be a former executive of a film company.

Jean Sosnovsky, dancer, granted divorce from Nathan B. Sosnovsky, wrestler. Wife charged cruelty, asserting Sosnovsky forced her to work as a dancer in a Main street honky tonk against her wishes.

Joseph Bonnecaze, opera singer, named defendant in divorce suit by Louise Bonnecaze, filed here Oct. 16. Charges cruelty and desertion.

Dallas Van Cleve, film actor, sentenced from five years to life in San Quentin, Cal., prison, following conviction on burglary charge. Van Cleve's thumb print on a trunk in the victim's apartment was the convicting evidence.

Esther C. Varella, former Mexican opera singer, has filed suit for divorce against Senovio Varela, charging non-support.

George Edward Gates, truck driver, granted divorce from Gladys Dean French Gates, night club entertainer. Desertion charges. It was the third divorce for Gates, who is 26.

Vera Sherwood has filed suit for divorce from George Sherwood, promoter and actor, charging cruelty. The couple have four children.

Mrs. Ruth M. Southworth granted divorce from Orville V. Southworth, organizer of Story Picture Corporation. Non-support charged. Mrs. Southworth awarded $25,000 community property.

Nina Byron, former chorus girl, granted final divorce decree from Richard Rosson, film director, has left for New York. Incompatibility of temperament.

Jeffie Rae Flannery, screen actress, filed divorce complaint against Charles Flannery, charging cruelty.

Louis Von Frohner, dancing instructor, found guilty of second degree murder by a jury. Convicted of performing illegal operation upon Miss Charlotte Ricks, July 28 last. She died Aug. 14. He is scheduled for sentence to San Quentin prison for 10 years to life.

Cordelia May Kamm, scenarist, granted divorce from Philip Schuyler Kamm in Superior Judge Alvarado's court. Cruelty charged.

Thomas Whiteley, film gag man, accused by Dorothy Frederick, 17, of attacking her, was released by L. A. police, following confirmation of his story that he did not harm the girl.

Mathilde Borteleky Keenan, film actress, was freed on bond after two nights and a day in jail, but faces possible deportation to Hungary. Immigration officials claim she married Keenan on the day she was denied extension of her visitor's permit and now seeks to remain because she is the wife of an American citizen.

Merle Clinton Wade, said to be an Indian picture producer, has been named defendant in a $50,000 suit for damages filed in Superior Court by Annabelle Hazen, actress, who charges breach of promise.

According to Miss Hazen's complaint, she and Wade became engaged last September. Miss Hazen claims that on Oct. 10 she requested Wade to fulfill his promise, but he declined to do so.

Punchboard and slot machine manufacturers are trying to devise some sort of board or appliance which will pass the county ordinance against gambling. This was disclosed when raids were made on numerous soft drink stands by deputies acting under Captain Benton, head of the sheriff's liquor detail.

Officers raided 16 places, and seized 36 punchboards said to violate the ordinance.

SAN FRANCISCO

Irene D. Rothchild granted decree of divorce from Herbert Rothchild, former local theatre owner, on grounds of cruelty. Couple were married in 1907 and separated in 1927, according to complaint. Rothchild sold out of his local holdings to West Coast Theatres and Publix some months ago.

Oliver Morosco is opening a theatrical and dramatic school here. Morosco still has a yen for producing and announces he will shortly present "Spendthrift" at a local house.

RITZY

William H. Vanderbilt, young and handsome multimillionaire, is the Republican nominee for Rhode Island. Son of Alfred G. Vanderbilt, lost in the "Lusitania," he is president of the Casino theatre, Newport, and last summer frequently entertained the players with dinners each Tuesday night and supper Saturday. His mother, Mrs. Paul Fitz Simons, also entertained the players. She recently declined the nomination for Alderman at Newport. After divorcing Vanderbilt, she married Lieut. Fitzsimmons, of the Navy. He is considably her junior, and changed the spelling of his name.

Alfred G. Vanderbilt chose as his second wife Margaret Emerson, daughter of Col. Isaac Emerson, of Baltimore, of Bromo-Seltzer millions. She had previously divorced Smith McKim, and also divorced Raymond Baker, marrying Charles Minot Amory last week. She has two Vanderbilt sons and a Baker daughter.

William H. Vanderbilt was divorced by Emily Davies, and has a small daughter. He is a first cousin of Francis Ormond French, who was divorced and became a taxi chauffeur, and of Julia French, who divorced Jack Geraghty, Newport chauffeur, and then married Howard Williams.

The marriage of Teddie Gerard and Capt. Archie Grant, of the Grenadier Guards, son of the Scottish laird, J. W. H. Grant, is expected to take place without delay at the bride's country place at Effingham, Surrey. A year ago Capt. Grant's engagement to Cicely Gordon-Cumming, of a noted Scotch family, was announced and canceled.

Teddie, originally Teresa Cabre, was born in America, and first acted at the Casino, New York, in 1909, in the chorus of "Havana." The year before that she married Joseph Raymond, an advertising solicitor for Variety. They wed a month after meeting, and parted immediately. Raymond later became insane and died in an asylum.

When the late E. R. Thomas, millionaire publisher and sportsman, was divorced by Linda Lee, the first of his three wives, Teddie was named as corespondent. (Linda Lee Thomas later married Cole Porter, songwriter.) Miss Gerard, about that time, constantly encountered with George Bronson Howard, playwright. She had him arrested for annoying her. He committed suicide in Los Angeles. She was a friend of Barry Baxter, who died in New York, and was reported engaged to Tom Douglas, the actor, now appearing in "Young Love."

Three years ago the rumor persisted that Teddie would marry the millionaire polo player, William Averell Harriman. But his wife, Kitty Lawrence, did not divorce him, and the couple became reconciled. Subsequently it developed that Harriman owned nearly all the preferred stock of Inspiration Pictures, Inc., the company that starred Lillian Gish.

The Mdvanis

The Mdvanis are always figuring in the news! Mae Murray, whose fourth and current husband is Prince David Mdvani, has just been acquitted in Santa Monica, Calif., of forcible house entry on charges preferred by Jack Donovan, Hollywood architect. She had previously accused Donovan of misrepresentation of the furnishings of a house she purchased. A verdict of $32,000 was awarded her.

Meanwhile, Prince Serge Mdvani, brother of David, is enroute from Paris to America, on matters of business, he and his wife, Pola Negri, again denying any domestic disagreements.

It has become known that a sister, Princess Russie Mdvani, 19, secretly married the famous Spanish mural painter, Jose Maria Sert, four months ago. Sert has visited America and decorated millionaires' estates on Long Island and Palm Beach, his fixed charge being $250,000. Formerly attached to the Spanish Embassy in Rome, he was divorced last spring. Mae Murray's prince tried acting in pictures, but met with scant encouragement. Mae's name was originally Maria Koenig. Pola's was Appolinia Chalupez.

Vannessi Jardeniere

Vannessi, after opening her costume-shop near Times Square, is off on another vaudeville tour. It was in vaudeville she first attracted attention, and later in Broadway musicals. While in "Innocent Eyes" she married Henry Treat Chittenden, New York lawyer and banker, formerly in the diplomatic service. They wed in June, 1927, and parted a few months later. Last winter she got a divorce.

Known as Vannessi Jardeniere, she is said to hail from an Arizona ranch.

Plugging Coffee

A brand of coffee has recently been exploited in the papers, with signed endorsements from society women. First came Mrs. R. T. Wilson, and then Mrs. Douglas MacArthur. Mrs. Wilson entertains many show people. She is a sister-in-law of Mrs. Cornelius Vanderbilt and Mrs. Ogden Goelet.

Mrs. MacArthur who has been seen about with Lionel Atwill, is a daughter of the fabulously rich Mrs. E. T. Stotesbury and the late Oliver Cromwell. Atwill was divorced by Phyllis Relph, and he then divorced Elsie Mackaye.

Coaching Novarro

Louis Gravure, who last year evolved from a concert baritone in America into an operatic tenor in Germany, has joined the Philadelphia Grand Opera Co., and will sing Don Jose in "Carmen." His real name is Wilfred Douthitt, and he is married to Eleanor Painter, of Walkerville, Iowa.

Miss Painter has been featured in musical and dramatic productions. Gravure has many friends in society. He has been coaching Ramon Novarro for an operatic debut, as the Mexican movie star who started with the Marion Morgan Dancers in vaudeville has long wanted to sing.

Favorite in Paris

The wealthy Col. Nelson Morris, of Chicago, has just married Jane Aubert, musical comedy, in Paris. The lady has long been a favorite with French audiences. Last winter she was co-starring at the Moulin Rouge with the American Harry Pilcer, and later took over the cabaret of Josephine Baker, the colored performer from Harlem, when the dusky beauty went to Berlin.

At the Moulin Rouge Jane sang a song while suspended in a basket swung out over the audience.

The Block Beautiful

The single setting of "The High Road" is by Cara Fargo Thomas. She and her husband, Joseph B. Thomas, live in 19th street near 3rd avenue, in the so-called "Block Beautiful." Friends and neighbors include Robert Winthrop Chanler, artist, who was divorced by his second wife, Lina Cavalieri, the singer, and William Astor Chanler, who married Minnie Ashley, musical comedy actress.

Mrs. Thomas is a daughter of Mr. and Mrs. James F. Fargo, of 5th avenue, and a granddaughter of the founder of Wells, Fargo Express. (A history of that express company is to be filmed by First National, Albert Rogell directing Ken Maynard, star.) Clara Thomas' brother-in-law, the late Ralph Thomas, married Helen Kelly, after she divorced Frank Gould.

Uncommon Chatter

By Ruth Morris

An exclusive tea last week looked as though it were going to be exclusively attended by two newspaper women until the rain lifted and guests began drifting in. It marked the opening of Mme. Louise Bruni's new quarters at 117 E. 55th street.

Many smart models shown, some just a shade too theatrical but very striking. One dinner ensemble was divine, gorgeous, and any other ecstatic word your vocabulary may contain. Made of rayon velvet in an orchid-beige shade, quite simple in front, draped slightly up to the left hip. Two flaring trails were inserted into the body of the dress at the hips to circle down over the underskirt and be tacked together in back. Sounds complicated, and it is. Sleveless and with a diagonal neckline.

This was combined with a coatee of beautiful and unusual construction. A hip jacket on one side, slanting down to a pointed trail on the other, with bishop's sleeves and edging of self-colored chiffon. Many debutante evening frocks in plaided taffeta. Seemed an inappropriate material, but the dresses had beautiful line and treatment. Decolletage was pointed, for the most part, skirts were full, longer and more generously gathered in back, with a perky small flounce outlining the waistline.

One of these in a black and white plaid had a three-quarter coat of royal blue velvet, faced with the plaid. Coat had a flattering puffed collar and circular flares that conformed well to the bouffante lines of the frock.

For Southern wear there was a plaided taffeta beach suit, with three-quarter sleveless jacket, brief blouse and trousers gathered in by plaitings at the waist. Very chic, with matching plaid sunshade. A suit of brown and gray novelty weave featured fringed edges, plus important material impositions on a crepe blouse in brownish gray.

A "cocktail" dinner frock was in pale salmon chiffon overskirted with metal-threaded lace, its dainty jacket in matching chiffon with lower sleeve sections of the lace. A black lace dinner gown for the younger or older matron had dignified beauty. Made with simple bodice and long full skirt over a short foundation. The skirt of unusual length in back had three tiers of scalloping at waistline, mid-section of skirt and hemline.

A sports suit in smooth green woolen fabric and barunduke was very good. The green cloth skirt with wraparound style outlined the fur, and the jacket of fur lined and piped in green. A fur costume of undyed Alaska seal introduced the tiny round muff of a decade or so ago, and the "stocking cap" of fur which may be crushed to conform to the outlines of the shingled bob. Coat was chic in straight lines.

A Vionnet model announced as mink but looking much more like Manchurian ermine, had skin strippings arranged in a sunburst design from back and front—line cutting across the hips and slenderizing.

The salon is attractively appointed and hung with paintings. Following the showing of models, Mme. Bruni illustrated draping on the form.

French clocks at Nat Lewis's offer further suggestions for Christmas gifts. Made for the most part in square, flat style, with beautiful workmanship. One had an imposition of green on cream enamel, with marcasite numerals, providing the face-markings. Others made in French enamel or gold and silver, and perfectly exquisite.

Travelling cases are all fitted imports. One in snake skin with French enamel and gold fittings, extremely smart. Purses here are beautiful—day-time ones running mostly to suede in black, beige and gray, trimmed with brilliants or marcasite and semi-precious stones.

Cigarette cases with matching lighters are in variously colored enamel. Among the novelties, there is a black enamel cigarette case encrusted with gold and egg-shell, the latter outlining "Ouvert la Nuit" ("Open All Night") in would-be electric lights outside a cabaret. Also ladies' diminutive pocket flasks in gold and silver.

Cute Gadget

What with Christmas and all approaching, Cartier has a cute gadget to offer for the cigarette and bridge fiend. A flat box in gold, large enough to hold two packs of cigarets, with top embossed in enamel letters giving bridge honors and scoring. Plus the Cartier name it makes a swagger gift.

Fay Bainter's Negligee

Fay Bainter in the first act of "Jealousy" wears a negligee worthy of comment. Made of a beautiful taupe shade velvet, with streaky green markings. Features a coated arrangement held together only at the hips, over a flesh crepe slip, the skirt section opening in cutaway style and lengthening into a graceful train. Sleeves full and trailing.

A Well-Dressed Kid

Edna Wallace Hopper stepped off the boat from Europe the other day looking the acme of youth and chic. The eternal flapper was all togged out in a Patou model of red chiffon velvet, polka-dotted in blue, yellow, red, black and white. A red felt cloche and black patent leather shoes with red trim completed the costume that had the camera boys buzzing.

In the collection of gowns that Miss Hopper brought back is an interesting five-piece suit, also from Patou, which comprises skirt, blouse, sweater, jacket and cape. These may be combined in any manner, making possible several different ensembles. The suit is executed in tones of gray—light gray crepe blouse, knitted sweater, with diagonal design in a deeper gray tone, skirt, jacket and cape of beautifully soft gray English cloth. Terribly interesting and smart.

Trudie's Chill

Gertrude Ederle has turned on the chill. She puts in every spare moment at the nearest ice rink with Joe Moore, her instructor, guaranteeing to make her a champ in no time. If the Channel ever freezes over, Trudie wants to be prepared.

Chic Shoes

Daytime shoes look smart and wear about townish up at Sax Fifth Avenue. Modified Colonial pump is the last word in chic; done in dull black kid, with a wide instep strap flaring slightly through a Colonial buckle. Duplicated in patent leather, but looks more trim in the dull.

The brown costume finds its most modish pedal accessories here in the new burnt copper kid, combined with gold kid pipings and suede or reptile.

For wear with the beige caracul coat is an opera pump made of "velour de plume." It looks like an embossed velvet emulating fur. Very smart and, believe it or not, good taste. Not conservative, but awfully striking, are the separate, highly decorated heels for evening wear. Some have elaborate rhinestone encrustations—others sponsor pearl and gold beaded designs. Probably the most bizarre are made of celluloid in brilliant colors inlaid with tiny round mirrors—sort of Diamond Lilish.

And there's an evening pump that's a darling—made of silver or gold kid—with inserted lacings low on the vamp and a modest gold bow.

Bows, by the way, are decidedly "in"—large ones, small ones, sedate ones, flamboyant ones—the kind that flop over the vamp making even size seven's look petite.

Clothes Too Attractive

Marion Harris' talking short should offer a warning to all those contemplating that branch of pictures. In her two selections, Miss Harris sings as delightfully as always, but the dress she wears—although smart and trim—detracts from rather than adds. The reason is that it is so uniquely and attractively trimmed with glittering modernistic designs, that these draw the attention which should be concentrated on the singer herself.

Clothes should lead up and be submerged to a personality.

The Nervous Amelita

After her Sunday night concert at Carnegie Hall, Mme. Galli-Curci did everything but wind the clock and put out the cat—and still her audience would not go. This in spite of the fact that the concert was not a perfect one; the singer was hampered throughout the entire first part of the program with evident nervousness. But Galli-Curci, at her worst, is much better than many at their best, so it's no wonder that New York, which once scoffed, remained to ask for encores.

The stage of Carnegie, customarily drab in un-decorated brown drapes, looked almost festive with banks of fern, palms and flowers on either side. Amelita appeared in a pink copy of the green and white dress she wore at last year's concert—bouffante silvered lace over chiffon, with a front panel scalloped with pink sequins. She has gone shingle since her last appearance here, and the new bobbed coiffure looks extremely youthful and becoming.

Those Marx Ideas

No fashion write-up could possibly ignore the elegance with which Harpo Marx makes his first entrance in "Animal Crackers," clad in the old-world dignity of a flaring evening cape and top-hat, only to be relieved of the cape by a butler and stand in all the pristine purity of a pair of swimming trunks—simply this and nothing more.

And only the gorgeous insanity of a Marx brother could have thought up the costume in which the weak, silent man of the crazy quartette later appears—two swimming shirts, one worn on the arms and the other on the feet. After an evening of such madness you leave the theatre feeling that the separate parts of the brain have been unscrewed and been put back not quite securely.

Fast Moving Unit

Paramount this week takes its customers for a trip around the world with Eddie Peabody announcing way stations. The presentation, titled "Step On It," is fast moving and well costumed. It seemed to please the house, which, by one o'clock on Monday, was packed from pit to dome.

First costumes for the Felicia Sorel girls were fluffy dresses in white and silver, dotted with blue and rose hip bows and accompanied by those typical Dolly Tree hats. A double faced transformation costume was used for the second Sorel number—the girls appearing in blue and white Dutch costumes with full aprons that covered a transformation into boys' regalia when the troupe faced up-stage, wigs and false faces carrying out the two sided effect. Roman gladiator costumes provided the third set in red and silver with lights playing effectively on metal breast plates.

Helen Wright, singing an operatic aria, looked much better than she sounded, clad in an evening gown of turquoise blue, with snugly molded bodice, sleeves and skirt flaring in tabs of chiffon. Eddie Peabody seems to have already built a following. House was quite obviously for him and registered hearty approval.

Bernhoff and Josephine, adagio team, were well received—Josephine appearing in a silver cloth costume of the abbreviated bathing suit type. Her work is deliberate and graceful, her takeoffs light footed and swift.

Ordinary Lineup

Maybe talking picture programs will some day compensate for the color and first hand entertainment of regulyar stage presentations, but this week's schedule at the Strand has that difficult task yet to achieve.

Bill seems drab and unentertaining, and the result is a not too healthily full house. A short of Val and Erne Stanton was amusing with garbled grandiloquences, and another of Eddie Nelson in what seemed an old vaudeville bit, limped along on rather ancient material.

Familiar Broadway evil wish of "If you go in talking pictures, I hope you stutter," develops a boomerang in the feature film, "The Midnight Taxi." One of its players registers a definite hit because of an impediment in the only amusing sound sequences the picture boasts of. Helene Costello breaks a record for economy. She appears in only two costumes, a simple traveling suit, at times combined with a fur coat which is very much part of the plot, and a more elaborate black velvet.

Tone of the dialog seems to have been greatly improved in this film, but the tempo of the lines and over-meticulousness of enunciation gives an effect that is slow and stilted.

Women Folks

By Mollie Gray

At the Palace

Even with Fannie Brice, Fowler and Tamara, Dot Dean, Marjorie Tiller with Tex McLeod, Marie Duval with Al Trahan and Lillian St. Leon to uphold the feminine honors of the Palace bill, two young men with a grand piano really overshadow them. Charles Derickson and Burton Brown are the male twosome.

Miss Brice did several new versions of "My Man," each with tears, and several old favorites that got a hand. She dressed twice in evening gowns, both extremely smart and becoming. Her white chiffon had three bands of crystal around the hips, each meeting with a square emerald in front, and to carry out the idea she wore an emerald necklace and bracelet and even her slippers were partly green satin. The black satin was fitted perfectly, plain in front and gathered into a flat surface below the deep decolletage.

Fowler and Tamara's great success is helped by the lovely gowns. One is of black velvet with purple spangles trimming the skirt and matching the slippers or entirely of spangles shading from pale yellow to orange. The hem is scalloped of violet crepe, the skirt lightly petaled and wreaths of large flowers on the hips, not an awfully good idea. Another is of yellow crepe beaded in gold and much straight ostrich on skirt and half sleeves.

Marie Duval made a striking picture in flame taffeta and tulle, an enormous bow on one hip and one side of the long bodice beaded. Her voice is splendid.

Dot Dean looked nice in pink and white organdy, but changed to an ugly red velvet and ostrict creation.

Film Feature at State

State show is mostly "Two Lovers," vaudeville not really important. Bernice's and Pansy's frocks were long, taffeta, the skirt's three tiers scalloped a darker shade, the blonde wore green, the brunette yellow.

The two girls with LeMaire and Phillips dress the act in white crepe under a white coat. A more effective gown on the brunette is of silver and jet sequins under a metal brocade wrap lined with purple velvet.

Gautschi and Phelps do a very good Apache as a finale, the girl in purple and red satin with one eight sleeve. Other gowns were a white ruffled crepe and satin, a two-piece costume, one piece a few spangles the other a red silk fringe skirt.

Girls and Stocks

Jacqueline Logan wore a wig so the title could be plural, "Stocks and Blondes," but Gertrude Aster could have carried it double all by herself. Picture removes a stigma from the fair reputations of the night club girls too. They get their bankrolls from listening to market tips dropped by tipsy market men, though in this case they were passed on to the struggling hero.

It took many more spangles to cover Gertrude, even with all backs omitted, than Jacqueline, who looked much better in a soft taffeta with full skirt than in a tight fitting bead gown that made her look fat. Gertrude is a big and unusually amusing part of any picture she adorns.

Jacqueline looked nicest in white, though a metallic cloth wrap, collared and cuffed in summer ermine, was becoming also.

"Stocks and Blondes" won't create any panic in the Fan's Movie Market.

Obliging a Dick

No reason why Olive Borden was "The Stool Pigeon," but what did it matter since it wasn't Charles Delaney, who did it for his little mother? He didn't reform for her, he reformed to relieve the detective from worrying about him. A simple solution how to put a crimp in the crime wave.

Olive's most revealing moment was in silver cloth, over which almost invisible black tulle, gathered into a metal band around her neck. A felt hat had feather fancies and looked good with a belted coat.

Griffithized Sadness

D. W. Griffith's "The Battle of the Sexes" is a good comedy slightly Griffithized with sad scenes of Sally O'Neil pleading, "Papa, dear Papa, come home with me now," while Phyllis Haver and Don Alvarado have a private fight in another room. Then there's the fight between Papa and Phyllis and between Papa and Mama and between Phyllis and Sally. Its the battle of the century, with probably D. W.'s bankroll taking the count. Phyllis reverts to her Sennet self in a tricky black and white bathing ensemble, an all-black street costume consisted of a big black hat and a little black dress. Then a gold spangled black net evening gown and cape, all sinews of war. But let the men not think that all wandering husbands get such a welcome home. Belle Bennet took Jean Hersholt back, knowing no one else would stand for the pipe.

Fashion Features show several smart hats in technicolor on Barbara Kent, Gwen Lee, Anita Page and Sally Eilers.

Mme. Strand's Show

The lady with the whirling globe, Mme. Mark Strand, spun a good show from the Movietone news which included Annette Kellerman demonstrating her verbal instructions on finding and keeping a figure, right through to the fadeout of "Waterfront."

Vitaphone presentations were entirely stag except for the burlesque soprano in "Amateur Night." This is surely against reason and good judgment since there are plenty of women entertainers and talking is woman's avocation. Reinald Werenrath's fine voice unwound softer than that of some opera stars.

One Bad Title

"Waterfront" would practically be a perfect picture from an entertainment viewpoint except for the revolting title describing how Jack Mulhall liked his girls. But Dorothy Mackaill looks so good in her sailor suits. It's a question which is the cutest the white shirt and duck trousers and cap or the regulation blue serge. Either is enough to make the picture, and both are so becoming she may start a fad. Her dark silk two piece frock, with striped skirt and tie, was smart though a flowered coat didn't seem the one to wear over it. A most engaging girl, this.

Dear Old Ladies

Roxy makes a splendid presentation of "Cavalleria Rusticana" and "Autumn Leaves" dresses the girls in soft clinging material in gorgeous colors, blended in each one. Finale carried Columbine and Harlequin aloft on a crescent moon while the leaves lay prostrate.

The dear old ladies the Roxy seems to have a particular attraction for, always sigh at the loveliness of these things.

More Gangsters

Another gangster set on the right path through the influence of a girl is "Me, Gangster." A shortage of good girls will leave the boys in bad shape.

June Collyer had the patience of a saint, must have had some heavenly information too. Nothing the human eye could see to warrant it. Her suits and frocks were simple, a belted tweed being especially becoming. A black coat was nice, too. Lots of interest and suspense in this and much wrong information for youngsters.

Walter Pidgeon's Voice

Conversing cinemas have finally vindicated their existence by bringing Walter Pidgeon's voice to the ears of the world. It's entirely satisfying in every respect, he fits the voice and the voice fits him, and synchronization is perfect. "Melody of Love," billed as the perfect talking picture, is partly right, the talking is perfect and voices good, but the picture is as poor as they come.

Mildred Harris was the French girl and Jane Winton the American, and neither of them helped the picture in the least.

Personality and a Lisp

Ben Bernie is increasing the population of the Colony, assisted considerably by Mildred Roselle's personality and lisp. Her frock was yellow with gold beads and spangles. Emogene Coca's dance was done in pink, bolero scalloped, skirt circular and blue satin at neck and wrists.

Add similies: as startling as the silence when a sound picture breaks.

Chatter in New York

Among those who went up to New Haven in private R. R. car for the Army game last week was Herbert Bayard Swope and party.

Mrs. Randolph W. Hearst visited the Palace last week and took such a liking to Ken Murray and Helen Charleston that the team was invited to Mrs. Hearst's home for a little affair Monday night. Their author, Eddie Welch, was also invited.

Harry Delf arrives in New York this week to write and direct shorts for Metro.

Silver's cafeteria, in the basement of the Astor theatre building, is for sale. They'll go up one flight to the chowmeineries but hate to go down.

Rene, Sardi's s. a. siren at the checkroom, says she gives up two bits every Wednesday just to read this department first and hasn't seen her name in yet. Besides, Rene suffered a sprained neck making whoopee on a scenic railway.

Huyler's confectionery stores will install oyster bars.

Ziegfeld, one of the few legit theatres in town without a marquee, is now getting one.

The giant-midget door tending team at Loew's State lasted about a week. The midge got a stiff neck looking up, and the big boy round shoulders looking down.

Max and Nat Lief are doing the lyrics in music for Jack Pearl's new show entitled, "Well, Well, Well." Max was once columnist on the Daily News.

Eddie Gerard, opening with Jimmy Hussey in his new act, and now celebrating his 70th birthday, was an old Tony Pastor's celeb.

Dorothy Casey, ingenue with Doc Rockwell for a season, put on the dances for Jack Linder's new show, in which she is appearing together with her mother, Kitty Casey.

Hank, seven feet tall and weighing over 300, is doing a street ballyhoo for the rodeo in the Garden.

Mrs. Rosamond Pinchot Gaston is stumping through Connecticut in the interests of Governor Smith.

Charlie Cochrane is looking for stars. Not names, but stars in the making. You bring the personality; he'll furnish the success.

Estelle Taylor-Dempsey is undergoing treatments for arthritis by a local specialist. The painful affliction, a chalky condition in the bones, may keep the screen star idle for several months.

Margaret Ettinger, Louella O. Parsons' cousin, has returned to the coast after a visit to town with Betty Bronson.

Russell J. Birdwell of the Evening Telegram has been taken off picture and drama criticism. Business office pressure reported.

Aileen St. John-Brenon has rejoined Picture Play, replacing Alma Talley as chatter writer.

Bob Benchley is "Guy Fawkes" on The New Yorker in his dept. dealing with the daily press. He analyzes news stories, editorial policies, etc., on the theme sheets.

P. a's. these days are humorous Boswells, placing manufactured nifties into the mouths of their publicity babes and thus crashing the several Broadway columns with due credit to Blitz and Blotz or Mazie Iodine for the alleged wise crack. A sample: "Johnny Barleycorn, that nifty stepper at the Sawdust Trail nite club, says that the pest who used to read sub-titles aloud has been succeeded by the mugg who hums and sings the theme songs in your ear."

Joe Frisco paraphrases the song hit in "Scandals" from "I'm on the Crest of a Wave" to "I'm on the Breast of a Slave."

It won't be long now. Harry Lenetska and her.

Milton Raison, Schwab & Mandel's p. a., and Nunally Johnson, N. Y. Evening Post humorist, are collaboing on a musical comedy libretto. An unknown is doing the chunes.

Lita's Disk Test

Lita Grey Chaplin during her two weeks vacation here last year not only crooned blue notes on the ringside of the supper clubs, but Irving Mills arranged a test for her with Victor.

Test proved her capability but she was advised to practice a bit. Lita made "Baltimore" for the disk and got the lyrics balled-up, although her notes were good enough.

Smart Gal

A smart gal refused to have a new nite club named after her. "Do you think I wanna be made a sucker like Helen Morgan in case of a pinch? No pretext of me owning the joint when everybody'd know anyway that I was only working there but it would be tough with those political publicity hounds if it ever came into the courts, so I'll just sit back, thank you."

Teaser on Truck

A busted plane carted by a truck up and down Broadway got a lot of attention from the crowds durings its first 50 round trips. After that the gang got wise that it was just a good teaser for "Lilac Time."

Dempsey's Film Voice

It develops that Jack Dempsey was almost signed up by the Warners the same time they took on Tom Meighan. Then some one of the brothers heard that Jack's voice was too small for his build and that his play "The Big Fight" had taken a nose dive on the road after its fold up in New York. Now the order has gone the Vitaphone rounds to forget about Jack and his play. At no time was his wife, Estelle Taylor, considered, it was said at the same time.

Pat Harrison, formerly with the Times, has replaced George Underwood Monday as sports editor of the Morning Telegraph. The latter continues on the staff with a contract good until next May.

Lady's Hitch-Hike

A former Village celeb who made a sensational escape from Ellis Island where she was awaiting deportation three weeks ago, is on her way to Hollywood.

The gal reappeared in town long enough to collect a feminine wardrobe and pick a new name before starting a hitch-hike to the coast, where she figures former friends among "those girls" will land her with the other "wanted" extras.

Turruly Star all Wet

One of the queenly stars of Hollywood is wearing her shoulder wet with tears these days. It's another riot between rival factions of the chatter element. One sobbie complains because "beats" on another mysteriously leak to the rival. The other kicks about a third's misuse of her news confidences.

A male chatterer also has been drawn into the cat battle. He repeated to one damsel something the other had said about her.

The star comes into the picture as the harassed mother-confessor of the whole scribbling sorority.

Ambitious Extras

The Broadway cuties who are picking up five a day extra by working in the talkers have been investing the unexpected dough in personal exploitation. The florid press reports circulated by the enterprising chorines read as though they were being starred in DeMille spectacles.

They've also gotten wise to the "cultivating the press" gag and introduce themselves to every studio visitor hoping they'll get a publicity break. The press staffs handling the studios are passing up the overambitious extra girls.

Repentant

A visiting director has begun overtures of peace to the newspaper mob which punished him for recent baloney interviews. The director who highhatted the reporters and drew disagreeable and razzing stories about his interest in his start, was so nice to the boys when he landed here this week.

The cabin was stocked, the director talked, and the previous conduct explained by his nervousness due to bad health. Even the chatterers, who never cracked down on the boy, have been invited around to make up.

Sobbies' Good Times

The sobbies have all returned from coast vacations with entrancing reports of California hospitality. Several of the girls, who knew not a soul in Hollywood were amazed on alighting from the train to be met by troups of stars and press agents with salmon limousines and liveried attendants, all fighting to place the conveyances at the visitor's disposal.

Dates and parties for every hour of the day also materialized, to say nothing of flowers, bon bons and case goods.

The girls all advise their little playmates to get a job with any publication, however obscure, and visit the coast.

Greenwich Village

By Lew Ney

There still are spots in the Village where one can lose himself in silence.

Artists who came here 50 years ago found the Village a good place to live and to work in. Rooming and boarding houses hereabouts attracted struggling writers because the rents were low and the landladies lenient. And then the atmosphere held them here even after they could afford better accomodations.

These first bohemians drifted to this quarter because they felt they had discovered it. But today the Village has been discovered for everybody, everywhere. No longer can a groping soul, a struggling poet, an eager artist come to New York to be near life and livelihood and, explorer-like, find his joy and workshop and companionship in the Village.

And all because the joy of discovery is gone many believe the Village has lost its charm and is all harm and hokum. Many deliberately avoid it, others come to it fearfully and sadly. Then there are those who learn that it is mostly the same, under the surface of sham and slapstick, as it has been.

Boys and girls from college who come to the Village to stay are usually those who have failed to fit into the mold made for the matriculate, the rebels who are naturally different, daring and unrestrained. Most are sure that they are unrecognized geniuses.

College children are slowest to learn that any kind of creative effort requires time and training and, for decent remuneration, recognition. It isn't temperament and talent alone that make canvasses worth their weight in gold or word tossing exchangeable for comforts.

Tearoom Shut

For two weeks the Little Quakeress, the oldest tearoom in the Village under the same management, has failed to open. Charles Leslie, an old newspaperman from Biddleford, Me., his wife, Marcia, and her sister, Ann Perkins, have opened and operated it nightly and nicely for nine years. No one seems to know what has happened.

Ten years ago Gene Smith, retired painter of horses, and his wife, opened the Little Quakeress, an odd name for a basement rendezvous, with simple refreshments and a soothing atmosphere. A year later they turned it over to the Leslies.

Never anything commercial in its tone. A window sign has long since faded out. Slummers rarely drifted in.

The basement walls, with dust-covered sketches, have often trembled with talk. Candles and cats, stove and piano, crude tables and benches have saturated it with simplicity. Here many have found charm where there was nothing to harm. And they wonder if the Leslies have abandoned them and why.

Vaurene Franklin has come back to the Village and the haunt of Hubertian philosophers. Ten years ago Vaurene had a hangout of her own, Chesshire Cheese, on 6th avenue where the subway excavation yawns today.

Louise Crenshaw Ray, novelist and poet from Birmingham, has gone home after 10 days of thrilling hereabouts and beyond.

Stake Holders Freed

Charges of grand larceny against Samuel Solomon, known as Sam Boston, and Frank Zalinsky, both members of the firm of W. L. Darnell and Co., brokers and betting commissioners of 42 Wall street, were dismissed by the Grand Jury. The charges grew out of a bet on a prizefight made last December.

The two men were arrested last August. Jack Goldstein, Brooklyn, claimed he placed $4,000 with Solomon and Zalinsky to bet on a fight. He declared that after the fight, which his man won, the two men informed him they had not placed the bet. They gave him $1,000. He claimed he failed to get back the remaining $3,000. He caused their arrest.

It is understood that when Goldstein appeared before the Grand Jury he informed that body that he had been paid the money due him. This is the second time bettors have brought action.

Gunmen Take Broadway Chowmeinery for $700

The Knickerbocker Grill, 152 West 42d street, on the site of a famous cabaret, but now a Chinese-American eatery, was held up at 9:30 Friday evening by two young bandits who cooly relieved Arthur Chum, the cashier, of $700, the day's receipts. Attracting little attention, and working with precision and efficiency, the hold-up was so smoothly carried out that dancers and diners were utterly oblivious of anything wrong at the cashier's cage.

Their guns shielded by raglan coats, the two bandits demanded and got the contents of the cash register. Before Chum could make an outcry they had sped up the stairs and lost themselves in the milling Broadway crowds.

60 After Jobs

Sixty reporters applied for jobs at the Morning Telegraph office within two days after the announcement that it had changed hands became known. Meyer Solmson is now supposed to be in Bermuda. The former m. e. last week was city editor. A week of that and word reached the street he had booked passage for a vacation.

VILLAGE OFF YELLOW PERIL INVASION

The attempted invasion of the Yellow Peril into the cabaret belt of Greenwich Village, New York, has melted.

Several Chink students, figuring the Village as an easy money spot, financed chowmeinieries and took it on the chin through jacking up prices far in excess of the Broadway scale, while offering nothing but radio in comparison to dance outfits and floor shows for the top take.

Some of the students tricked up their joints inexpensively as Oriental spots, with one with a yen for poetry reading his sonnets to the customers. Even this didn't warrant the $1.25 scale for chow. A legit chop suey emporium sans artistic pose was dispensing the same dish and a healthier portion for 60 cents in the same neighborhood.

A trained dog, "Fellow" is shortly due at the Palace as the leading player in a sketch entitled "Fellow of the Northwest Mounted." John Dilson wrote the skit for the dog with four persons secondary.

NEW YORK THEATRES

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Presents His First Musical Comedy
"CROSS MY HEART"
400 SEATS AT $1.00

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By Philip Dunning. Staged by Winchell Smith. Produced by John Golden
MARTIN BECK THEA., 45 St. & 8 Ave.
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DENNIS KING
in the Musical Version of THE
"3 MUSKETEERS"
Vivienne Segal, Lester Allen
Vivienne Osborne, Jos. Macaulay
Reginald Owen, Harriet Hoctor
and Yvonne d'Arle
Music by Rudolph Friml
Extra Mat. Election Day

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Norma Terris, Howard Marsh
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Helen Morgan, Edna May Oliver
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IF YOU DON'T ADVERTISE IN VARIETY—DON'T ADVERTISE

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights, players and pugs. This series will be reprinted weekly. Each story will carry its original head.

CUTHIE'S CORN-FED WIFE TRYING TO RUN THE ACT

Con Has Real Trouble on the Road—Adam's Coming Back

By JACK CONWAY

Dec. 24, 1920.

Dear Chick:

Cuthbert's corn-fed wife is hornin into the act just as I told you she would when he married her. He has been draggin her out for bows all week and she has taken so many bends she getting humpbacked.

CON

And what a smart jane! She thinks Ban Johnson is president of the League of Nations and that Babe Ruth and Rose Sydell are somehow related.

The other night we pulled a new gag here. I crack to Cuthbert, "I hear Adam is coming back to earth."

He smacks back, "What for?" and I kill them with, "To turn over a new leaf."

The house manager and his eight cousins immediately dashed back stage and made a terrible beef, askin us if we thought we was playin a smoker. Cuthbert cancelled a sofa pillow he was makin for the manager's wife and we have been gettin the chill from the two stage hands and the rest of the mob ever since.

I tried to square it, but Cuthie's wife gummed everything up by bawlin the guy out. She cracked that her husband was a ball player and didn't have to be an actor for a livin.

The manager said he knew he was some kind of an athlete but after watchin him dance, he thought he was an acrobat.

She come back with, "If my husband would take my advice, he would decease frum your theatre right now."

The manager countered with, "If he does it'll be the first break I've had since they wished me into this orchard."

Finally I split them out and cheated some act out of a chance to hop in on a disappointment. But can you beat it? Here's a moll that thought grease paint was used on barns a couple of weeks ago and now she's hoppin on for bends and tellin us how we should do the act.

What I can't figure out is how a high class guy like Cuthbert ever fell for such a turnip. He's been playin the chill for two dollar broads all his life and finally dances up to the railin with a dame with a fractured brain.

If she had jack and held heavy you could label him as a male gold digger, but she didn't have car fare around the block when he saw her and got blind staggers.

Algie won't even stay in the same room with her and threatens to scratch her eyes out if she starts anything with him. I think I'll have to stick her in the Navy and call it a day.

My fighter is trainin and we're not goin to let that little set back of last week worry us none. Do you notice how managers when mentionin their fighters always say, "We're going to box so and so," and "We'll take so much for our end." Always we, except after the bell rings, when it's him, we don't get the belts on the mush he does.

This kid is a pip and believe me if I ever get him in the Garden they'll want to adopt him. He's faster than an agent openin money orders and he can sock like a pile driver with either hand.

In addition to this he's good to his mother, can count over a hundred, and would rather fight than winter in Palm Beach, so I ought to get some kopecks with him before some other velocipede hangs it on his chin.

At any rate I'm all worked up about him and if he don't cop his first time out, I'll hang crepe in his corner and fold up the franchise.

How are all my women behavin? Can you imagine the break I'm gettin bein away from the big alley on Xmas. I would have been sure fire to cop least four or five fountain pens and a couple of yen hoks.

Remember me to all the mob and keep your poke buried in the right side until the boys cool off.

Your old watch fob,

Con.

Fake Racing Tip Bureau Police, Caught

Lee Adele, 20, stenographer, 728 Vermont street, Brooklyn, was held in $100 bail for trial in Special Sessions when she was arraigned before Magistrate George W. Simpson in West Side Court on a charge of violating Section 441 of the Penal Law which pertains to fraudulent advertising.

Miss Adele was employed in the office of Jockey D. Stirling, 160 West 45th street, a racing information bureau. On Oct. 13 Detective Walter Mitchell of Inspector Bolan's staff entered the place and met the young woman.

He said he paid her $5 and she gave him the name of a horse, "Argo," to run in the third race at Laurel. The detective said he was informed by Miss Adele that that was the only horse given out for that day.

Oct. 15, Mitchell said, he read Jockey D. Stirling's advertisement in the Daily Racing Form and saw that he claimed credit for giving out the name of Tall Grass, the winner of the third race at Laurel on Oct. 13. Mitchell returned to the office and called it to the attention of Miss Adele and also announced he was a policeman.

Miss Adele said that that was the slip which had been left in an envelope but that later the choice was changed. Mitchell confiscated a number of telegrams from various states demanding information they had paid for or the return of their money. Miss Adele told Magistrate Simpson she was not in the habit of handing out the slips but that the managers, Harry Adelman and David Grossman, had gone out and she took the responsibility of handing out the envelope.

Despite her testimony that it was the first time she had done so and that she had no hand in drawing the name of the horse or placing the advertisement, she was held for the higher court. Mitchell stated that Adelman and Grossman are awaiting trial in Special Sessions on another charge.

Opium Layout Found in Park Central Hotel

George Gray, whose right name police say is George Williams, 41, of the Park Central Hotel, and Henry Coster, 38, of 1651 Bryant avenue, Bronx, were before Magistrate Simpson on the charge of possessing an opium lamp and layout.

They were arrested in Room 736 at the Park Central by Detectives Brady and Morrison of Headquarters. The sleuths stated they went to the room which had been engaged by Williams. They had been informed that a crap game was on.

When they reached the room, Brady stated, he smelled opium. The door was opened by Williams, averred Brady, and the room reeked with the opium smell. The sleuths conducted a search but were unable to locate the stuff. They came across a locked closet. The sleuths found in it a costly opium pipe, alleged jar of opium and some yen shee.

Williams and Coster denied ownership. As the keys Williams had failed to open the room, the Court freed the pair. Williams told the cops that perhaps the previous occupant had left the contraband behind.

In Doubt

A strained condition obtains in the picture department of a local morning rag. The picture editor went off on a vacation. The day he came back the former picture editor of the paper joined the staff. Now neither knows which is or which is to be fired.

Winchell and the Speak

In a reported liquid pinch on a West 46th street speakeasy last week, called the Artists' Club, two names among the list of incorporators of the club given were Walter Winchell and Glenn Condon.

This in itself set forth how old the original charter must have been. It is four or five years since Glenn Condon, then in charge of the Vaudeville News, left New York for Oklahoma, where he is at present. At the same time Winchell was under Condon on the same sheet.

Chances are it was an old club organized for social purposes and its charter passing into other hands.

POLICE WATCH SUSPECTED TENANTS

Office Bldgs. with Camouflaged Rackets—Escort Bureaus Among Them

A check-up on tenants in a suspected list of office buildings is being made by members of Deputy Chief Inspector James S. Bolan's staff in Times Square and environs.

The suspected list are watched as tenanting bookmakers, tipsters and other rackets against which complaints have been registered at Police Headquarters. The complaints, as best as could be learned from underchannel sources, have been blanket, occasioning the presence census taking routine.

Although the coppers are really checking up on the bookies, tipsters and suspected call joints operating under the guise of escort bureaus, the police scrutiny isn't going to help the booze spots in some of the buildings.

Several pseudo booking offices in buildings on Broadway and the sidestreets housing the camouflaged escort bureaus are under particular scrutiny.

Alleged Drug Mob In Evening Dress

An alleged drug ring of three women and two men, said by the police to have centered their trade in Times Square were rounded up and $20,000 worth of alleged heroin, morphine and cocaine seized in the raid in two apartments by the cops.

The prisoners gave their names as, Mrs. Mary Haslan, 31, 1229 Findlay avenue, Bronx; Mrs. Catherine Murphy, 32, 536 West 153d street; Mrs. Louis Perry, 32, 29 Manhattan avenue; her husband, Louis Perry, 43, carpenter, and George Murphy, 34, chauffeur, of 536 West 153d street.

Murphy and the two Perrys were in West Side Court charged with possessing drugs. They pleaded not guilty, waived examination and were held for the action of special Sessions. The Perrys have a criminal record. Murphy was arrested several times but never convicted. The Haslan woman and Mrs. Murphy were arraigned in the Morrisania Court and held for Special Session also.

Detectives Jimmy McHale and Fred Wilson, of the Narcotic Squad, made the raid. They told Magistrate Simpson the drugs seized were valued at $20,000 and after 'cut' would probably bring a return of $75,000.

The quintet have been under surveillance for four weeks. They moved from one address to another when the chase became hot. Travelled in a Buick sedan, the auto was equipped with eight small mirrors on the inside. Murphy either dressed as a liverid chauffeur or in evening attire. The women were always in evening dress. They followed Murphy and acted as lookouts. All carried Pomeranian dogs to 'throw off' the cops.

It was an addict who put the finger on the drug mob that operated from the Findlay address, said the sleuths.

BERNSTEIN'S EDGE ON DOWNTOWN BANKERS

Banker Himself Once, but the Sheriff Got Difficult—Double-Headed Gold Piece New

"What a mugg I was to quit the show business," said Freeman Bernstein, as he flipped up a $20 gold piece with a head on both sides.

"Ain't it a pity," continued Freeman, "that I didn't know the bankers was coming into the biz? They tell me that banking thing downtown is the nuts. All you have to do is to show a card with something about show business on it and you walk right into the main private office.

"Then you get the business. The boss banker opens the safe and you see all of the money in the world right in front of you. Then he tells you what he can do for you. You see and hear plenty in a banker's office but that's about all you get out of it.

"I've been a banker, too. Last summer in the mountains. But the sheriff got difficult. My game was strictly on the up and up but I couldn't pay out more than I took in, could I? I ain't sappy, yet. And I made some good friends up there but not for much. That bunch sticking around the woods all summer trying to kill time and save money ain't no riot with me. I got a flock of bouncers out of that room of mine that would make a snow storm.

First Layout

"When I think of how I started the show business and blew, I want to take the river route," mentioned Freeman, placing the gold piece on the desk and slowly turning it over. "Look at what I did at Ft. Washington. The first grift layout in New York. I should have had it patented. And then I duck the racket to lock up jocks in my vest pocket, and what do I get? Only the works. It's all a painintheneck to me.

"I'm getting some cards engraved to go up against the bankers. They've got an in I suppose but I've got the edge with this gimmick," and Freeman kissed the $20 shiner. "These small time yeggs uptown use a cent with double heads for the petty larceny chumps, but I'm doing it right, ain't I?

" 'Big money, Freeman, for the big banking boys,' I says, so I get this gold piece double headed. It cost me $325. Not a mutt in the world will suspect it and don't you crack.

"When I get in that private office and the planted office boy comes in to say: 'Casey & Salinsky want that seven millions right away,' and the guy answers, 'Don't send it all over today, Willie; give 'em four millions and let 'em wait until tomorrow for the rest,' I'll start in.

" 'Boss,' I'll say, 'I'll just flip you this little gold piece for that other three millions, them against my prospects.' He'll fall because he don't care about my prospects, but he wants that $20 gold piece. And so you can know what a pipe it is, I'm going to say, 'Boss, you toss it up and I'll guess.' Nothing is fairer than that, eh?

The Only Guy

"I bet I'll be the only boob in the show business who ever went into a bank and came out with cash.

"Then I'm going to trail along with the bankers. What a simp. Me monkeying with a lot of white chips and all of this downtown coin calling for Freeman.

"You name the bank and I'll go to it in the morning. Pick the toughest guy down there but make the bank a baby with plenty of sugar.

"I'll tell you what I done and I may split you in for a small piece if you can keep this gyp to yourself," added Freeman, as he again kissed the shiner on his way out.

ACTOR SUES HOTEL

Martin Young (Young and Monoff) has filed suit against the Lincoln hotel, New York, to recover $1,200.

Young claims he lost that amount of apparel while a guest at the hotel last summer.

Stage Impersonation

One of the new Broadway plays has an actor made up like a nationally known figure; talks like him, and is easily identified by anybody who has seen the man.

What will be done to the character in his transition to the screen is a question which is engaging the interest of the angle-fans.

'RACKETEERS' IS NEW O'CONNOR EXPOSE BOOK

Johnny O'Connor, of the Morning Telegraph, has turned out a hot book, his first, published by Horace Liveright, in "Broadway Racketeers."

It's a corking title and a corking collection in about 25 chapters, of the easy money styles of fast work. The author doesn't appear to have missed one of the rackets. In several of the stories he gives names, while his facts sound as though personally related to him, other than those Johnny has picked up knocking around Times Square for these many years.

That's why "Broadway Racketeers" is hot—it sizzles all of the time with inside stuff that never before has been crowded into one volume. It's doubtful if more than two or three of the rackets Johnny writes of have ever appeared in print, and then probably only in news stories.

Hotels Need It

As a sucker and chump educator, it's a bear. For incoming trains at the Pennsylvania or New York Central it should be the best seller for years to come, while key city hotels should place one in every room, alongside the Gideon. The Gideons may save souls but Johnny O'Connor's book will save them money while they are living.

Book goes on sale this week. It's written in an extremely readable manner, O'Connor's best. That means he has mixed his language straight and type. It makes "Broadway Racketeers" entertaining as well as informative.

Insulted Girl Punched On Nose on B'way

"Judge, there is no good reason that I know of why I should be punched on the nose," sobbed Dorothy Kennedy, 22, of 222 West 49th street, entertainer in a night club, she said, when in West Side Court to prosecute two brothers whom she said were of a party of four that struck her.

Miss Kennedy was holding a large piece of bandage to her injured proboscis in a vain attempt to check the crimson from flowing. Alongside of her was her chum and fellow worker, Thelma Lorraine, of 222 West 49th street.

The brothers arrested charged with assaulting Miss Kennedy, gave their names as Cornelius McCarthy, 24, doorman, of 236 West 52d street, and Jere McCarthy, 30, clerk, of the same address. Both were arraigned before Magistrate George W. Simpson. Cornelius was freed. Jere was held for trial in Special Sessions. Bail of $500 was fixed.

How It Happened

Miss Kennedy told the Court that she and Thelma were on their way home. At 52d street and Broadway one of the McCarthy party made an insulting remark to her. She demanded an explanation.

She charged that Jere 'busted' her on the nose and that Cornelius had kicked her, she thought. She was positive about Jere. Thelma began to battle the four. She did excellent work with her nails, said Dorothy.

Patrolman Dan Ryan of the West 47th street station ran to the scene. He locked up the brothers on Miss Kennedy's complaint. The two other men had fled.

"Your Honor, neither my brother nor myself struck the complainant. I have sisters of my own. One of our party who had imbibed a little too much said something unkind. I was about to apologize to Miss Kennedy when she punched me on the nose," Jere said.

CLARIDGE HOTEL SOLD

Joe Hornstein, the film man and present general manager of the National Theatre Supply Co., and Chester Sawyer, former treasurer of the Howells Cinema Corp., have purchased the Claridge Hotel, 44th street and Broadway, from the Edward Arlington interests.

Messrs. Hornstein and Sawyer took immediate possession. Sawyer will assume the active general management of the hotel.

Football

Following last week's tempestuous Saturday there doesn't seem to be any impending game for the current week of more importance than Princeton and Ohio State at Columbus. The Buckeyes seek vengeance for 20 points and have something more than an even chance of accomplishing same. Not that Ohio is liable to run up three touchdowns on this Princeton outfit, but the Wilcemen are very likely to cop.

In '27 there didn't appear to be a better team in the country than Ohio State—on paper. What internal strife did to that outfit is history. This year it looks as if the Ohio boys have forgotten a lot of things, but not how to play football. Roper has got his hands full this week. There's nothing in Princeton's record to date to warrant any other viewpoint. The Tiger has been playing spotty games. A whirlwind against Vermont and Lehigh, the jungle cat has acted as if it wanted its tummy scratched by Virginia and Cornell. A 3-0 score against Cornell isn't apt to make any Princetonian reel with merriment.

Yet, Roper never used Miles or Bennett against Dobie and both these boys make a difference. Miles is generally declared to be the best defensive back in the East, while Bennett is a sophomore find who is liable to startle at any time. Princeton looked and played against Cornell like a team that was saving everything it could for the following week and taking dangerous chances to complete such a plan. Comparing Ohio and the Jerseyites gives a pre-game backfield edge to Princeton because of Wittmer, Miles, Bennett, Norman, Requart, Strubing and others. On the other side is Eby, always dynamite and who played a beautiful game last year until he toppled over from sheer exhaustion while signals were being called. Eby remains Ohio's main ball-carrying threat and will get able assistance from Kruskamp and Cory. Ohio will not be any better than Princeton on the ends, but may have an edge from tackle to tackle with the exception of the snap-back post where Howe is superb. It's going to be a tough and a great game with Princeton the short end choice because of a Roper's team ability to meet a situation and Ohio the favorite due to victories over Northwestern and Indiana.

Notre Dame And Pitt

Penn State has been through two terrific games against Penn and Syracuse and has nothing better than a defeat and a tie to show for it. In meeting Notre Dame the Bezdek group is filling the cup to the brim. Regardless of whether Rockne has yet instilled a goal line punch into his present squad, this game has a South Bend tinge and if State pulls it out of the fire by a tie or a victory it will be the second consecutive upset on Franklin Field.

Syracuse resumes relations with Pittsburgh and will have to play a whale of a game to come out on top. The Orange is moving on its third successive difficult game, and although Pitt has twice been defeated, it is again favored to win. The Panther's weakness has been a defense too easily pierced by passes and this it cannot afford against such flings as Baysinger will hurl. It's doubtful if Syracuse can stand off Pitts' running attack, an offense which four times was inside Carnegie Tech's 20-yard line—but they haven't even started to pay off on first downs.

In the Conference

If the Midshipmen have broken Penn's heart, Chicago has an outside chance on Stagg Field this week. That's unlikely, however, and Lou Young's squad can afford to slump a little and still finish in front against a Maron which has paled considerably. Likewise, Wisconsin seems to have an edge where Alabama is concerned—the southern team having a two-point defeat against it by Tennessee. Illinois, of course, figures over Michigan, although the Ann Arbor crew showed definite signs of power against the Badgers last week. This won't be the romp it figures on a comparative score basis. It seldom is, as it's always a big game for both institutions irrespective of material.

Another conference game throws Minnesota and Northwestern on the same field. Despite Iowa's victory, Minnesota ought to be able to hang on in the hopes that something will happen to make Iowa stumble and give it at least a tie for Big Ten honors if Ohio and Illinois don't come through.

Georgetown is coming up to New York with a will to win a lot of hope. N. Y. U. running up 47 points on Colgate was only second to Navy's win over Penn in looking over last Saturday's upsets. No denying after that display that Meehan has got an unusual team in the Bronx. Everything they did against Colgate was so perfect that it resulted in one of worst defeats ever handed the latter school. And that may be the trouble. N. Y. U. looked too good. A four-game build-up to a much desired victory and then a complete romp. The impression is that the Meehan team peaked at a time when Colgate was off form, although there's no question that N. Y. U. would have won regardless of this Colgate team's form. Still, it's not believable that any team in the country is actually 41 points better than Colgate.

Georgetown is bringing a high scoring machine to Manhattan. It has a habit of running up early high totals and then just missing against its first major opponent, notably Syracuse. They play hard football down in Washington and if Meehan's mob is the least bit off, the game is apt to be a lot closer than normal figuring would indicate. Georgetown knows what it's up against. More so than N. Y. U.

Dartmouth's Complex

The Bowl has a habit of giving Darmouth stage fright. Following a defeat which it was extremely confident of avoiding, the Green may again arrive in New Haven with an inferiority complex. And that won't do against Yale. Harvard completely throttled Dartmouth's running attack, weakened by Marster's injury, and surprised with its keen defense against a well designed aerial attack. But Dartmouth's sad news is that it must again face a line that's equally as strong as Harvard from tackle to tackle.

However, there is this much in Hawley's favor. If the Yale ends permit themselves to be swept out of the play as they did against Army. Marsters or any other back has every chance of duplicating one of Carle's runs for a touchdown. These Blue Wings may have learned as much in one afternoon as many an end picks up in a season. They'll probably be haunted for weeks by the memory of themselves being boxed and the flying Cadet galloping past. It looks like a full week on defense for Yale, the Soldiers' run back of an intercepted pass for a touchdown being technically unpardonable in football.

Yale's offense against Army was also spotty. The Bulldog blew the Army game in the third period when a long pass brought a first down on the Pointers' 10-yard stripe and Garvey immediately went off tackle for six yards. Three downs to get four yards and almost a period and a half in which to score again to tie or win. That was the time and when Yale finally finished by grounding a pass on fourth down, after Garvey had twice been thrown for losses, it was all over.

On condition both Yale and Dartmouth figure about even, each having given about everything in defeat. But the Blue line figures too strong for Dartmouth and Loud and Ellis can be as potent on attack as Marsters and Black if Garvey isn't in shape. The Green must win through the air if at all, and the pass is still a dangerous play.

Cornell played the same kind of game as Princeton on Saturday. Both were heavy footed and slow with Cornell turning loose some atrocious punting. Columbia has an excellent chance to win and if Kumpf were playing would at least be an even choice. But Kumpf is out and holding the Tiger away from its goal line for 60 minutes doesn't speak badly for the upstaters. This one ought to be close, a bit rough and if Cornell doesn't absorb a little fire by the end of the week it's quite likely to get an unpleasant surprise.

Probable Football Winners and Proper Odds

November 3

By Sid Silverman

GAMES	WINNERS	ODDS
Princeton-Ohio State	Princeton	3/5
Yale-Dartmouth	Yale	5/4
Notre Dame-Penn State	Notre Dame	5/3
Pittsburgh-Syracuse	Pittsburgh	Even
Minnesota-Northwestern	Minnesota	6/5
Georgetown-N. Y. U.	Georgetown	1/2
Wisconsin-Alabama	Wisconsin	5/3
Illinois-Michigan	Illinois	7/5
Cornell-Columbia	Cornell	6/5
Pennsylvania-Chicago	Pennsylvania	8/5

(Predictions based on fair weather)

Pitt Strips

Pittsburgh, Oct. 30.

Saturday night, despite a terrific rain, the town went wild after the Carnegie Tech-Pittsburgh game, both institutions being local. The main taxicab company, the head of which is a Tech alumnus, suffered about $2,000 loss in windows smashed, alone.

Hotels stripped their rooms of everything that could be hurled, stepped on or thrown out of windows, and still went for plenty in damages. The near cabarets this village boasts took in a bonanza couvert and check total, but they paid for it pretty in leakage, breakage and rough-house.

Studio's Basketball

Los Angeles, Oct. 30.

A group of Fox players, who have found time between productions for sport, have organized a basketball team and issued a challenge.

All the members of the team were high school or college stars in their day. They are Rex Bell, L. A. A. C.; George O'Brien, "Big Boy" William, U. of Texas; Max Gold, All American basketball ace in 1923; Ad Schaumer, another All American, and Eddie Grainger, Fordham U. basketeer.

Charles Farrell, Boston A. C.; Don Terry, Harvard football and court star, and Ewing Scott of the Hollywood A. C. are the runners up.

FORE

Film Tourney Results

First results in Paramount's golf tournament:

Hector Turnbull defeated Al Kaufman 2 and 1; George Hommel, studio champ, put out Harry Lowe, 3 and 2, and Harry Ensign took over Lane Chandler 3 and 2.

Franklin-Lazarus Challenge

Harold Franklin, president of West Coast, has taken a private pro and challenged Jeff Lazarus, aide to Sol Wurtzel at Fox, to a $500 match. Franklin bases his right to challenge on the fact that with his pro giving him a stroke a hole he won 75 cents and that Lazarus could not beat the pro if the latter gave him the stroke.

Actual inside is that Franklin figures he can out talk Lazarus on the first hole, and that his former p. a. will blow up after that.

Match will be played at Rancho Nov. 4. No admission fee.

Forged Paper Peddlers Get Heavy Jail Terms

After flooding poolrooms, theatre ticket offices, haberdasheries and night clubs in the Times Square district with forged express orders to the amount of $2,000, George J. Phillips, 25, salesman, of 95 Thayer street, and Thomas Lord, 29, acknowledged bootlegger, of 2491 Broadway, pleaded guilty before Judge Max S. Levine in General Sessions and were immediately sentenced. Phillips received a term of two and one-half years in Sing Sing, while Lord was sentenced to the penitentiary to a term not to exceed three years.

The express orders, together with railroad tickets, European hotel reservations and cash were stolen from a stateroom on the Steamship "Paris" July 15.

Lola Crosby, an actress of 200 West 112th street, who was to have been married to Phillips on Nov. 3, was in court when he was sentenced.

Process Server's Story Denied by Uberall

Ben Uberall, part owner of the Everglades Restaurant, 203 West 48th street, denied that he called a process server a "nithy kike" or kicked him in the back as the process server sought to serve a summons and complaint in a civil suit against John Wagner, another part owner of the Everglades. Ben's story was so convincing that Magistrate Simpson discharged him.

Uberall gave his home address as 340 West 86th street. He stated that he was just about to go to Atlantic City with his family when the fracas started. The complainant against Uberall was Ludwig Salomon, 1133 Broadway.

According to the process server's story he entered the restaurant and asked for Mr. Wagner. He said he explained his mission when Ben planted his foot on the lower part of his back as he was ascending the staircase to look for Wagner.

"Uberall then called me a dirty, filthy kike and tore my coat," testified Salomon displaying the torn garment. "He also broke my glasses," added Salomon.

Uberall's story was vastly different. He declared the process server stated he was a tax collector. Ben said that Salomon handed him the papers in the civil action.

"I told Salomon that I was not John Wagner. I also told him that I could not accept service as it would be faulty. I heard him say that he was a tax collector," said Uberall.

"I did not call him any names nor did I boot him," declared Uberall. The latter stated that the process server tried to run up the stairs past him when he was checked. Magistrate Simpson stated that Salomon's story was improbable.

Chatter in Loop

INACCURATE BIOGRAPHIES (Henri Keates)

Henri (Doo) Keates, solo organist, introduced community singing into Chicago picture houses. To make things even worse, he let his hair grow and eats with a decided accent. Various critics have called him the King Community Bee, the Lovers' Delight, Chief Pain in the Neck, and Why Don't You.

In 1898, when other boys were out playing football, striking matches and asking dad, little Keates sat daily at an organ his father had made out of an old jew's harp, batting off a flock of sad notes. In 1903 he got his big chance when a local saloonkeeper decided to squelch competition by furnishing organ music for "Sweet Adeline." Keates was an immediate hit, and brought home so many tomatoes each night that his mother decided to open a catsup factory. With the catsup profits she was able to send Keates to a conservatory, where he became what he is.

When Paul Ash opened with his stageband at McVicker's, Keates was brought in to get the customers all worked up with community singing so that Ash would be appreciated. It worked so well Keates remained with Ash three years, but didn't go with him to New York because his feet bothered him.

Keates loves to have the customers sing "Sister Susie Slowly Sipped Soda Through a Straw." The resultant steam like noise reminds him of his old saloon days and a gal named Lou.

Ted Weber, White City p. a., had his fourth automobile smash recently. It doesn't even make him breathe hard any more.

Sammy Shipman wears a belt with his dinner coat.

Eddie Cantor, complimented for his excellent Satevepost autobiography, denies he had much to do with the writing, giving David Freedman, his protegee and biographer (not ghost writer, since Freedman is collaboratively credited in the weekly) full credit for taking it down, although one senses that Eddie was more than passively active in the work. The Cantor personality is forceful throughout.

At a loss to describe the talking sob patters in ballads, Riq, Evening Post columnist, suggests calling it "peeling the onion." Virginia Cherrill, local girl selected by Chaplin as leading lady for his next picture, is having Chicago publicity poured upon her. She visited here last week, with an ex-hubby hanging around in the background.

Muzzles Muzzler

A performance of a stock play in the New Evanston theatre was delayed some minutes while the cast searched for the dog necessary to the plot. Cast member was eventually found in the dog hoozegow, charged with having no muzzle. When the delay was explained to the audience the house called out the pooch for a flock of curtain bows.

Jack Pearl's Defense Of Chauffeur Flops

Jack Pearl, actor, 31, playing at the Palace, did his stuff in West Side Court before Megistrate George W. Simpson. Pearl was summoned to court on the charge of disorderly conduct. He gave his address as 515 West End avenue.

The actor was taken to the West 47th street station. Lieutenant John (Broadway) Collins, erstwhile actor himself, told patrolman Otto Westphal to give Jack a "ticket" to appear before Judge Simpson.

Pearl was arrested for creating disorder at the stage entrance of the Palace after he learned his chauffeur was summoned, said the bluecoat. The cop was serving a summons on Jack's chauffeur when the actor emerged from doing his stuff at the Palace.

"What is taking place?" demanded the actor to the bluecoat. Jack was quickly informed by the chauffeur he was being "ticketed" for parking. "That can't be so. I am a taxpayer and a good citizen of this country," Jack is quoted as saying.

"That is all very fine," said the cop, "but don't create any disorder here or I shall have to arrest you." Again Jack began to orate about his citizenship, when the bluecoat hastened him and the chauffeur to West 47th street station house.

"Broadway" Johnny Collins directed that the chauffeur be served with a ticket to appear in Traffic Court and that Jack be given one to appear before Magistrate Simpson. Pearl came to West Side and explained the trouble. Magistrate Simpson dismissed the proceedings against Pearl. The latter is playing a sketch called "The Old Army Game."

Unable to Serve Convicted Hubby

Irma Rivers, picture actress and newspaper writer and playwright, appeared in Special Sessions and sought to serve papers in a separation suit upon her husband, Mason Long, awaiting sentence for passing worthless checks. The actress failed to get close enough to her husband in the court room to serve the papers.

Long was convicted Oct. 1 and was sentenced to an indeterminate term. He gave his occupation as salesman for the U. S. Rubber Co. Sept. 27 he was arrested on the complaint of an official of the John David Company, 261 Broadway, where Long had passed a rubber for $18.

Miss Rivers told probation officers that she had married Long in 1925 after he had told her his income was $2,000 a month. After the honeymoon spent at the Commodore Hotel, she says she had to make good a bill for $121.

According to probation officers Long has been a steady frequenter of Broadway night clubs and has put over several bouncers. He escaped prosecution for these by eventually making them good.

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15 YEARS AGO

(From Variety and "Clipper")

Sixty-eight Bronx exhibitors whose houses were on the dime scale met and considered means of increasing admissions. It is said the movement was general among the 750 metropolitan exhibitors and the day of the nickelodeon to be over.

Maurice Costello, leading Vita star, was in so strong a position that he declared he would act in no picture except those of his own choice and he got away with that stand.

Florida was making a strong bid for film producers. One big fruit grower gave Vita free run of his property, and the Jacksonville chamber of commerce declared it would finance a studio.

Legit managers blamed waning patronage of balcony and gallery upon the pictures, and a movement was on foot to have the authorities exact a $500 license fee from the cinemas, just as they did from the legit houses. Film house license was $100 for a 600-seater.

The 44th Street Music Hall opened with de luxe vaudeville at $1 50 top and threw a scare into Big Time.

"The Little Cafe," revue production, was a sensational success in Philadelphia and set for the New Amsterdam, New York.

Helen Ware was engaged for an additional road company, the 7th, of "Within the Law."

50 YEARS AGO

(From "Clipper")

Copyright ownership in 1878 appears to have been a pretty loose affair. Harry Watkins advertises that his play "Trodden Down" is being given in a stolen version, and adds "The first and fourth act and most of the dialogue of 'Trodden Down' is original and my property" and its unauthorized use is actionable, he warns.

First American performance of Bizet's opera "Carmen" is announced for the Academy of Music, Clara Louise Kellogg was to sing the Carmen role. Another first American presentation was "Frou Frou", from the French via London, at the Fifth Avenue, New York, with Modjeska as Gilberte.

Troupers of the big tops were a hardy lot in that distant day. Sells Bros. circus playing Tyrone, Pa., suffered what amounted to a blowdown during the afternoon. A black bear escaped into the mountains. But the troupers got the lot ship shape for the night performance and in addition pursued the bear and brought it back.

A monument was unveiled in the burial ground of St. Andrews, Scotland, over the grave of Tom Morris, golf champion, the address being delivered by Lord Justice Inglis, himself an ardent golfer.

What was a "budger"? An advertisement reads: "WANTED—a Partner for song and dance. Must be well up in business and NO BUDGER."

Another advertisement reveals an oddity. Fox's American theatre, Philadelphia, advertises for a "singing chambermaid."

Opening of the New Hippodrome, Paris, with 6,000 seats raised the question of the largest house in the world. "Clipper" relates that when Barnum opened the New York Hippodrome first, it had 9,421 seats, but the number was afterward reduced to give more arena room, presumably.

Vote for Smith

In another week the result will be known of the most lively and interesting campaign within memory.

Al Smith has a very good chance. That prediction doesn't come through straw votes or partisan newspapers, but from travelers throughout the country; mostly in the show business. Film people and especially their salesmen who move about are reporting some astonishing facts concerning the trend toward Smith in the classed doubtful states.

The all-wrong betting odds, three, four and five to one on Hoover, have had much to do with the feeling that Smith is much overbalanced by the Hoover crush. Those odds never have been right. Wagers on doubtful states disputed the general odds, after they had passed three to one. Little actual cash seems to have been placed so far, while the 5-1 never appeared any more than the talk about it.

Smith's followers have done much to create an impression by repeating: "I'm going to vote for Smith but I don't think he has a chance." That has been common so far.

But with a certain drift toward Smith, the stoppage of the women's unwomanly unfairness and the conclusion that a bigot is never anything else but that if he won't vote for Smith he won't vote for anyone, the outlook, along with Smith's champion stand on Prohibition, isn't so unfavorable right now.

In any event Al Smith has thoroughly demonstrated that he is the outstander in personalities of the political field. He's the only man the Democrats had, he's the only one they have and the chances are the only one they will have for some years to come, in or out of the White House.

And the show business should go for him and solid. Smith is for the show business because he is against Sunday closing, if everything else is not mentioned.

Vote for Smith.

Inside Stuff—Pictures

A suggestion from the Government is the reported cause behind the proposed dissolution of operation alliance between Publix and Loew with West Coast Theatre circuit (Fox) on the Pacific coast. Harold B. Franklin of W. C. is due in New York Nov. 5, to complete the separation.

West Coast has been operating the several theatres for Loew and Publix in L. A., Frisco, Portland and Seattle. The Federal Trade Commission has a decision pending on a cease and desist action against W. C., dating from some years ago, before Franklin entered that circuit or Fox had purchased it. The dissolution may have something to do with that.

Another angle is with the split and Publix-Loew operating the houses direct, Franklin may arrange to place the Fanchon and Marco stage shows in the northwestern houses of Publix.

Joseph M. Schenck's arrangement for the services of S. M. Eisenstein, Russian director, is understood to have been made direct with Sovkimo the film producing department of the Soviet Government. It develops that Eisenstein's agreement with the Soviet is to expire shortly. The director has a temperamental peeve against Sovkimo for the censorship of his picture, "Ten Days that Shook the World."

Eisenstein made this picture as the story of the revolution of 1917 with Leon Trotsky as the hero. Trotsky having since fallen into disrepute among his Russian contemporaries, he was eliminated from the picture for political reasons. Eisenstein is supposed to be incensed at this "artistic mutilation."

In dispatches to friends in America, Eisenstein has indicated that he will break with Sovkimo. This in turn is interpreted as meaning the director might repudiate the deal made between Schenck and the Soviet for his services. It is understood Eisenstein has been in communication with Universal.

West Coast film star identification contest broke all over the front page of Seattle's Sunday Post-Intelligencer when winners were announced. Full page headline used in early editions and then smaller but the story stuck to the front page. About 16,000 sent answers, of which 7,500 were on the 40 star list. Of this number 1,918 were correct. This shows the public knows the stars. Prizes were given to 146 of "neatest and most legible" and consolation prizes to the others who were right—tickets to the shows. Sam Maurice engineered the publicity on the contest. It set a record for interest and business building.

A soph co-ed at the U. of Washington, won first prize, $1,650 automobile.

The chiselling chatterer racket is making Los Angeles newspaper editors look with less and less favor on special motion picture columns. Not only do they admit that it's a tough job keeping down the petty stuff but they declare that on the west coast, most would be columnists clamor for jobs chiefly as an open sesame into a studio job and hand out their publicity favors with this definite end. One of the leading dailies publishes plenty of film news but has cut out the column stuff entirely for this reason, preferring to eliminate the chat stuff rather than be bothered on the larceny end.

Another paper is having its troubles. When the editor is said to have been informed that his film columnist was trading mentions in his column for five case notes, the column conductor was let out and replaced by another writer. The latter is reported to be ambitiously inclined to enter studio work as a title writer and gag man, with the result considerable of his space is devoted to the film scenario and title writing personalities of Hollywood.

Paramount and Metro-Goldwyn-Mayer are reported considering a change from the film to the disc method of recording of talking pictures. It is reported that difficulties in production at the studios in New York have arisen on two or three occasions, necessitating delays in production.

It is said Paramount is already trying both methods of recording.

Both companies are still in the early stages of experimenting. This condition is also true in the efforts to launch sound newsreels. M-G-M and Paramount News have each turned back two or three sets of sound news reel equipment after finding it impractical.

A pair of white duck pants, worn by the lead in a talker, spoiled the picture and made it necessary to reshoot the entire production. It was found that what are commonly regarded as imperceptible sounds may register emphatically in a sound proof studio.

The rubbing of the trousers against each other made too loud a noise when the picture was run off in the projection room.

In a special bulletin issued by Joe Weil, advertising an exploitation for Universal, he requests the U house managers not to misrepresent or make an error in advertising, publicity or exploitation of sound pictures.

Mr. Weil separates sound pictures into four classifications. He mentions among other matter, all tending toward the prevention of misrepresentation:

"Be absolutely honest in your presentation of all your programs to the public. You may lose a few dollars at first by not advertising a sound picture as a talker. You may lose a few dollars by announcing a picture "with several episodes in dialog," instead of "phenomenal talking picture."

"If, however, your public learns to trust you implicitly in every statement you make in your advertising, you will gather a far greater return when you do announce a 100 per cent. talking picture than you would if you misled your public in previous announcements."

In one of the large studios there is being tried out the experiment of eliminating gag men on a picture once the camera is turned on the first scene. Reason is that the director should be able without outside advice to spot places where a change would improve the picture.

At the time the order went into effect the general impression in the studio was that behind the innovation lay the desire of the management to train the production staff in handling speedily and without delay all dialog pictures, recognition that editing and cutting a picture containing running conversation was an entirely different proposition from that of a silent one.

So far the management is reported to be satisfied with the results obtained—at least, there has been no reversion, or even talk of it, to the old order.

Inside Stuff—Legit

"Tin Pan Alley" and M. S. Schlessinger, manager of the Broad, Newark, N. J., had a run in. Schlessinger objected to the language of the piece which used several very naughty words. He finally compromised with the producers and agreed to let it go Monday night as written with the bad words to come out the rest of the week. It so ran and on Tuesday there was another argument. A special rehearsal had to be called and the play was allowed to proceed. Meantime, the Capitol in the same town was having a run-in with the censors over the film, "Fighting the White Slave Traffic," over cuts required.

Ad for Christopher Morley's comedy, "Pleased to Meet You," which opened at the old Rialto in Hoboken Monday, although hidden away among the book advertisements in the dailies, held several snappers for those who found it.

Among the lines were "Seidel over and see," the reference being to two night life spots near the theatre where the real McCoy in draught beer is said to be on tap. Another paragraph called Hoboken, "A Last Seacoast of Bohemia, unspoiled by Psittacine and Psophist." Whatever that means it's a clincher for the intelligentsia.

A party of Broadwayites will be the guests of Jules Brulator on a trip to Philadelphia on the occasion of the debut of Hope Hampton, his wife, into grand opera. Miss Hampton opens at the Academy of Music there Thanksgiving night.

Brulator's party will leave late in the afternoon of that day on a special train. Supper will be served at the destination and the special will return to New York after the performance.

Ruth Fallows, who replaced Charlotte Heaney in "Shanghai Gesture" in Albany last week, is said to have studied up on the role while going to Albany and appeared the same night in the part. Miss Fallows was somewhat familiar with the play. She continued in the show.

Laughs and jeers greeted a try-out of "The Squealer" in the Boulevard, Jackson Heights. There were so many props called into play by a "replica" of the Frisco quake that a part of the backdrop and other supposedly stationary scenery toppled in unexpectedly.

Another howl arose, just before the stage tremor, when a dame pointed a gun at a wrong doing Chink and the yellow boy fell, even though only the trigger clicked.

This is Jack Linder's second as a legit producer and brother Mark's first 100 percenter as a playwright.

Inside Stuff—Vaudeville

Doubt still exists as to whether the Vaudeville Collection Agency adjunct of the Keith office will be abandoned. Keith agents are talking about getting up a petition asking John Ford of Keith's to discontinue the practice of charging the agents one-half of their commission for collecting it. Agents say they would like to have the full amount earned less the pro rata share of expense it might entail to continue the Collection Agency for the purpose of protecting the agents in the collection of commission.

The agents may be backward just now in presenting the petition in view of the uncertainty in the Keith office as to who will be in the saddle. It is said the matter of abandoning the one-half split has been placed before the present Keith directory and they are considering it. For the same reason though there may be no action taken either way.

There isn't any doubt that the Collection Agency's side money has been the most expensive item Keith's has ever had. It has discouraged loyalty by the agents and it has been the means of increasing salaries for acts, the acts and the agents, or some of them standing in on the more money scheme. Acts wanted more salary and were content to split with the agents. The latter felt themselves imposed upon by the forcible and arbitrary deduction of one-half of their earnings, with no offset by Keith's for their continually mounting office overhead.

The one-half split actually resulted in effect for the agents to work for the acts, while ostensibly serving Keith's. In that manner Keith's paid hundreds of thousands of dollars in increased or new salaries that would have been saved to the Keith and Orpheum circuits had the agents been given their full commission amounts, with which they would have been content. Money orders might not have been as fluently mailed by actors in that event. And agents would have borne Keith's in mind when negotiating for acts. Or with new acts or names in vaudeville, a large saving could have been effected by the agents.

The best thing that can happen for the betterment of agency conditions in the Keith office is to stop the Vaudeville Collection Agency, strictly a side money issue organized for the benefit of a few and costing all much, through taking one half of a commission it is never entitled to. With the discontinuance if Keith's will give the agents protection in the collection of commission and have the agents pay the expense only of the Collection Agency disbursing it weekly as now, Keith's will have gone a decided step forward in starting that wave of loyalty it must have in its organization to ever again stand up.

Murdock-Kennedy and Albee-Heiman factions took separate trains to Boston for the B. F. Keith Memorial theatre opening, Monday.

Keith's "Founders' Week" plans at first called for remembering all contributors to the present circuit along with the only real founder of what is now recognized as American vaudeville—B. F. Keith. The plans were suddenly changed and "Founders' Week" is currently being celebrated in the name of Keith exclusively.

Ringing in Kohl & Castle, Finn & Heiman and the rest, as first contemplated, would have meant nothing to the general public.

Actors are complaining that the price of bookings on one of the vaude circuits has been raised to $360 this season.

Last year the price for bookings was only $200, they say. Hence the squawk.

Laughless Dramas, Dark Houses and 8 Musicals Asking $6.60 Dot B'way

Biz Just Fair—Marx Bros. Okay at $40,000—Six Musicals in Cutrates—Leaders Remain Same

Broadway's new season, entering November, presents three outstanding points in addition to the condition that business is under the level which should be normal at this time. First—there are an unprecedented number of serious or tragic plays, which means the absence of comedies. Second—nearly all the new musical attractions have adopted a scale of $6.60 top. Third—though last week saw the number of attractions approaching normal, many departures again left more untenanted houses than last season, when dark theatres were continuous on Broadway.

There are seven musicals with a $6.60 scale, and next week two more will be added to this group. Theory of managers is that if the attraction clicks the price doesn't matter for the first three or four months. At least eight of the dramas border on tragedy and while some are doing fairly, it is questionable if they can last. It appears to be a contest of laughless dramas.

"Animal Crackers" In

Last week saw the entry of a new musical hit, "Animal Crackers," at the 44th Street. In the first several performances receipts were $40,000, which placed the attraction among the leaders.

"Jealousy," the two character play, appears to have a chance, its $9,000 start being satisfactory. "Gods of the Lightning," at the Little, was accorded much press praise. It opened Wednesday and enjoyed good business thereafter but must yet stand the test. "Exceeding Small," at the Comedy, was under $5,000; "The Grey Fox," about $7,000 at the Playhouse; "Girl Trouble," which opened Thursday at the Belmont, was panned; "Mr. Moneypenney," starting late the previous week, claimed $14,000 at the Liberty; "Olympia," at the Empire, looks very doubtful, with about $8,500 on the second week.

Position of the non-musical leaders is unchanged: "Front Page" and "Paris" are tied at $23,000; "The High Road," $18,000, and "Strange Interlude," $16,000; "Jarnegan," around $13,500, with "Faust" about the same; "Machinal" and "Diamond Lil" quoted around $14,000; "Little Accident" better, $10,000; "Night Hostess," over $9,000; "The War Song," around $11,000; "Courage" up a bit, $8,500; "Possession" and "So This is Love," $8,000; "Gentlemen of

(Continued on page 63)

"Squealer" Fixes on Tour

"The Squealer," expected to close for cast changes, is continuing on the subway circuit this week at the Bronx Opera House, New York and Werba's Brooklyn, next week.

Cast changes will be made while piece is playing within the next two weeks. Then it goes into a downtown house.

"The Squealer" grossed $11,000 last week at the Boulevard, Jackson Heights, L. I., establishing a new record for the house and bettering $10,000 high mark set by Mae West's "Pleasure Man."

$7.70 in Pitt

Pittsburgh, Oct. 30.

Flo Ziegfeld prepared plenty of whoopee for the Eddie Cantor opening here, arranging a special train with about 200 New Yorkers for the premiere, including Al Jolson.

Scale is a new top for this town—$7.70 opening and $4.40 through the week with $6.60 Saturday night. Advance sale makes it look like a $40,000 week.

"SKULL" MOVING

Chicago, Oct. 30.

"The Skull," now at the Garrick, will only be in that house two weeks.

Show moves to the Princess to make room for "Interference," slated for the Garrick Nov. 11.

Duffy Signs May Robson

San Francisco, Oct. 30.

May Robson will be featured in the next Henry Duffy attraction at President, "Mother's Millions."

It is expected to run until after the holidays, when "Skidding" is due.

Equity-Agent Motion Nears Court Decision

The matter of jurisdiction in the injunction proceedings against Equity in the contest over the legality of the new casting agent rules, may be decided any day this week. Equity contends the action should have been brought in the New York state courts rather than the federal courts, on the grounds that the complainant, Willie Edelsten, is an alien. Justus Sheffield, counsel for Equity, filed briefs supporting that contention Monday.

If the contention is denied and the case remains in the U. S. court, an adjournment for two weeks will be asked and the case argued on its merits. If it be ruled that the matter belongs in the state courts, Nathan Burkan, counsel for Edelsten, will switch the proceedings there. In the meantime the rules covering the agents and artists' representatives are operative against them, except Edelsten and Jenie Jacobs, with whom he is associated. Pending the disposition of the case legally, however, it is understood those agents who are opposed to the rules are doing business much the same as heretofore.

"Jealousy's" Troubles

Seems that no one can stay in "Jealousy" for any length of time. John Halliday is the latest withdrawal, having been stricken with an attack of gallstones last Saturday.

Glen Hunter and Catharine Cornell started off in this two-character play, but Hunter threw over the part, declaring he could not play it. Guthrie McClintic, director, stepped in, whereupon Catharine Cornell sailed for Europe. Fay Bainter was then brought in, and Guthrie McClintic, finding directing and acting too arduous a task, stepped out and gave his role to John Halliday.

McClintic is apt to return to his former role until a substitute can be found for Halliday.

"CROOKS" TAKEN OFF

"The Crooks Convention" folded last week after a tryout with future indefinite.

Backed by Lyle Andrews, it was figured to come into the Vanderbilt, New York, next week with the house getting "Revolt" instead. The latter is authored by Harry Wagstaffe Gribble and produced by Lew Levenson, general press representative for Andrews.

KNOPF WEST FOR FILM

H. Knopf of Knopf and Farnsworth, producers of "The Big Pond," leaves for California this week to aid in the direction of the film version of that show.

Paramount is producing with Maurice Chevalier in the leading role.

ROACH'S CHORUS GIRLS

Los Angeles, Oct. 30.

Hal Roach is said to have engaged a large number of New York chorus girls to come to Hollywood to form a stock chorus for sight and sound comedies.

AMERICAN'S STAGE BAND

Chicago, Oct. 30.

American, former Ass'n house now operated on co-operative basis by employees, has put in a two-day stage band policy with five acts Monday and Tuesday nights. Morey Amsterdam is m.c.

Straight vaude and pictures the rest of the week.

Gilpin In Dialog Film

Los Angeles, Oct. 23.

Charles Gilpin, Negro dramatic actor, is at Fox studio here under contract for talker.

His first work will be in an all-Negro story.

"Nellie Kelly" Bought

Los Angeles, Oct. 30.

M-G-M has purchased "Little Nellie Kelly" from George M. Cohan. Anita Paige may play the title role.

Shows in Rehearsal

"Age of Innocence" (Gilbert Miller).
"Companionate Marriage" (J. J. Leventhal).
"On Call" (J. J. Leventhal).
"The Wise Guy" (Walter Barry).
"She Came First" (Michael Lane).
"Major Barbara" (Theatre Guild).
"Bare Facts" (Triangle Theatre).

3 Shows Leave

Three additional attractions passed out on Broadway last Saturday and two more are due off the list this week-end.

"Elmer the Great," Cohan's show at the Lyceum, was taken off after playing five weeks. It started around $8,000 but slipped to around $6,000.

ELMER THE GREAT
Opened Sept. 24. Well regarded by scribes, although no raves. "Very funny and entertaining," wrote Anderson ("Journal"), and that was the general thought.
Variety (Sid) said: "should duplicate Chicago run (13 weeks."

"The Command Performance," presented at the Klaw by Herman Shumlin, was taken off after playing four weeks, the agency buy extending for that period. Good business was anticipated but after a fair start the pace dropped to about $6,000.

COMMAND PERFORMANCE
Opened Oct. 3. Winchell ("Graphic") rated: "Highly enjoyable." Mantle ("News") said: "adds interest to a season that needs it badly." Good notices predominated.
Variety (Ibee) wrote: "figures to stay about 10 weeks to moderate business."

"Light of Asia," presented by Walter Hampden at his theatre, stopped Saturday, playing about three weeks. The weakest draw of the Hampden attractions.

LIGHT OF ASIA
Opened Oct. 9. De Rohan ("American") called it "a glorious gamble." Atkinson ("Times") discovered only "Commonplace pageant."

"The Common Sin," presented under Willard Mack's name with the Shuberts backing, will close at the Forrest at the end of its third week.

THE COMMON SIN
Opened Oct. 15. Passed up by first stringers.

"When Crummles Played," presented by Charles Wagner at the Garrick, is due off Saturday. Manager hints at removal to another house, although the show went co-operative the second week. It is in its fifth week.

WHEN CRUMMLES PLAYED
Opened Oct. 1. The reserves caught it and found it flavorsome.

Perry Askam May Lose Wife by Divorce

Los Angeles, Oct. 30.

Accusing Perry Askam, now appearing in the "Desert Song," of having an affair with another woman, Mrs. Anna B. Askam filed suit for divorce. The complaint charged that the affair took place at a beach club last August.

It is understood that Askam had an affair with a prominent scenarist which brought about the filing of the suit. No alimony is asked, as Mrs. Askam is reported very wealthy in her own right. The couple have been married 10 years and have no children. Mrs. Askam has a daughter by a previous marriage. Askam says he will not contest the action.

Closing "Headin' South"

Shubert office is closing the road tour of the new McIntyre and Heath show, "Headin' South," in Detroit this Saturday.

Show was booked to play week stands in Cleveland, Cincinnati and St. Louis and then go into the Olympic, Chicago, for an indef stay.

Future Plays

"Bambina," operetta, with book, music and lyrics by Myrta Bel Wooster, goes into rehearsal in two weeks. M. B. Gallaher Productions, Inc., producing.

"Dyed in the Wool," comedy by Clara Beranger and the Hattons, is next for A. H. Woods. Rehearsal next week, with Claudette Colbert heading cast.

"The House of Slommer," by William J. Perlman, for rehearsal. Jacob Weiser, producer. Latter formerly ghosting for the Shuberts, is making this one on his own. Rehearsal next week.

"The Front Page" (second company) goes into rehealsal within a week. Opens in Chicago Thanksgiving week.

"This Madness" will be Joseph Leventhal's second production. "The Call Girl" is now in rehearsal.

"The League of Men," by Paul Frank, will be produced by Arthur Sargent Brown. Casting starts next week.

"The Real Thing." Placed in rehearsal by the Martin-Conway Productions, a new firm. Show is slated to open in the Bronx Nov. 19.

"Montana Hermit," farce, by Mark Linder, is next on the list of Jack Linder's production schedule. Due for rehearsal in two weeks.

Chandelier Falls on Stock Lead; Girl Finishes Show

Elizabeth, N. J., Oct. 30.

During the finale of the second act of "Spooks," being played by the Elmore Players in the Elmore Theatre last night, the stage chandelier that is supposed to fall and not hit anybody crashed down on the head of Margaret Campbell, leading woman. She was knocked unconscious.

Miss Campbell received a severe scalp wound, but finished out the performance.

New S. & M. Show Will Absorb "News" Cast

The new Schwab & Mandel musical to follow "Good News" at Chanin's 46th St., New York, around New Year's will virtually absorb the the cast of the New York company. It will also bring together members of other "Good News" companies. Zelma O'Neal sails from London this week where she is in "Good News" to do the comedy lead.

Margaret Lee in the touring company, now in Columbus, Jack Haley from the Chi company (comedy lead) and John Shechan and Don Tompkins of the Broadway "Good News" cast all will be in the new show.

It is as yet untitled. Laurence Schwab and Buddy Desylva have returned from Bermuda where they completed the book and most of the lyrics, with the DeSylva, Brown and Henderson to come.

Show goes into rehearsal Nov. 20. An ingenue is yet not selected. The producers are looking for a new outdoors' type to jibe with the golf theme of the libretto.

O'Hara Show Blows

"Molly and Me," starring Fiske O'Hara, closed last Saturday in Milwaukee, salaries unpaid. The attraction, under the direction of David Sablosky, was out five weeks, running into bad business from the start.

The players were protected by a salary guarantee deposit with Equity. The latter sent $2,000 by telegraph to defray hotel bills and return transportation.

Gives Back $10,000

A directed verdict by Justice McGoldrick in the N. Y. Supreme Court sets Max Reinhardt back $10,000. Sum was advanced by Philip Miner, Cleveland impresario, who had arranged for the Austrian entrepreneuer to stage a play, or plays, for Miner during the season of 1925-6. Miner had a pantomime, "Everyman" in mind but Reinhardt didn't come to America, as per engagement.

Court held Miner was entitled to the recovery of his $10,000 advance royalties to Reinhardt.

Geraldine Won't Wed

Ridgefield, Conn., Oct. 30.

Reports that Geraldine Farrar was to become the wife of her manager, Charles J. Foley, were declared "absolutely untrue" here by her father, Sydney D. Farrar.

He said his daughter was in New York preparing for a concert tour.

Equity's Alien Rule Ousts Miss Thompson

Beatrix Thompson, English dramatic actress, opened with "The Unknown Warrior" at the Charles Hopkins Monday although through having countered the new alien actor rules adopted by Equity, the show was nearly postponed. The premiere had been set back from last week because of the mixup. After a conference with Hopkins, Equity conceded a point, permitting Miss Thompson to open but under the arrangement that another actress will replace her after two weeks.

The alien rules apply principally to English players. Those who have not played 100 weeks within a five year period between 1923 and 1928, or who are not classed as resident aliens, may accept but one legitimate engagement, upon the termination of which there must be a lapse of six months. The regulation became operative immediately after its adoption, May 28.

Miss Thompson appeared this summer with the Skowhegan Players in Maine and not being qualified for another engagement, accepted the "Unknown Warrior" contract counter to the rules. Equity explained that had Miss Thompson continued at Skowhegan she would have been permitted to continue until Nov. 1, her Equity card then not being renewable until a lapse of six months. The same applies to Anthony Holles an English actor now appearing in "The Silent House."

Shumlin Show Below Klaw's Stop—Out

"The Command Performance" melted at the Klaw, New York, Saturday with an even guess as to whether Herman Shumlin, producer, will relegate it to Cain's or send it to Chicago as previously planned.

"The Command Performance" fell a victim to the $8,000 weekly stop limit. Despite previous optimistic reports, it nosedived to $6,000 week before last through absence of Ian Keith, featured. Refunds, with Keith out, knocked down gross. Last week with Keith back was little better. Richard Herndon wanted the house for a switchover for "Girl Trouble," which he will move over next week.

Shumlin, new producer, is fed up on temperament, but won't admit it. He had hitched his wagon to Keith to put "Command Performance" over, but threw up the sponge because of plenty of internal grief.

DIRT CASE UP NOV. 2

Trial of the nine cast members of "The Night Before" was deferred until Nov. 2 when called for trial in the Court of Special Sessions, Brooklyn. Postponement was made at the request of District Attorney Dodd upon explanation that Joseph V. Gallagher, chief assistant, prosecuting the case, was currently engaged in a murder trial in the Supreme Court.

Defense attorney argued that continual postponements were keeping the indicted actors from earning a livelihood through being unable to accept other engagements.

Cast Changes

Bradley Page has succeeded Horace Braham in "Relations" at Wallack's, New York.

Walter Abel has returned to "Skidding" at the Bayes Roof. Ray Walburn, pinch hitting, withdraws from the cast.

Russell E. Merkert put the finishing gloss to the numbers in McEvoy's "Americana." Max Scheck did the first staging. Notice says Scheck met with an accident.

Not the Type

Edward Colebrook withdraws from "The Undressed Kid" at the end of the week, a victim of realism.

Colebrook had been playing a Jap role with the show and giving satisfactory performance but was out when the producers insisted upon a real Jap.

Colebrook has played a string of Jap roles successfully since "The Bat."

Williams-Lee Wedding Feb. 8

Howard Lee, multi-millionaire poloist and former advertising man, has announced he will wed Frances Williams Feb. 8.

Date, is Lee's birthday.

Road Shows Dropping Out Cause Of Many Stock Cos. in So. Calif.

Los Angeles, Oct. 30.

The passing of the legit road-show has brought about a demand for legit stock companies in Southern California. Practically every small town in what might be termed roughly the Los Angeles region has its stock performances.

There are 13 towns with permanent stock playing 52 weeks a year, and most making money. There are 22 other towns on rotary stock wheels having legit performances by the same company at least one night each week.

Some companies play in tents, but the majority have regular theatres. Most of the tent troupes have stucco fronts that give them the appearance of regular houses, and their stages are usually well-equipped.

In the towns where a permanent company plays, it is invariably given a cordial welcome and is looked upon as a civic institution. Business houses appreciating the permanent stock is of more material value to the community than the traveling troupes which used to come in for a night, collect, and run. The permanent company spends the money received from the town folks in the stores of the towns.

The average talent in these companies is usually surprisingly good, as the actors prefer to work 52 weeks a year for a smaller salary than brief and uncertain engagements in larger cities.

With Los Angeles the only production center on the coast for legit and motion pictures, an unusual number of players are available. In the past year business, particularly in pictures, hasn't been too hot, and a lot of actors have taken advantage of the chance to play stock.

SLOUGHED FOR HOT ONE; GOES PURE, NOW BROKE

Dramatic stock folded after four weeks at the Grantwood, Grantwood, N. J., when George Hetherington, producer, decided to throw up the sponge.

Hetherington's troupe was sloughed on opening week when presenting "Prostitution" which local authorities labelled immoral. Other than stoppage no further action was taken.

Hetherington had "Lulu-Belle" and "Ladies of the Evening" penciled in for follow-ups, but switched bills to "Tommy" and another inoffensive farce so as not to invite further local trouble. The tame bills didn't ring the bell at the box office.

"Headin' South" Cast Wins Equity Award

The players in "Headin' South" with McIntyre and Heath were awarded three-eighths of a week's salary for lay-off in Philadelphia two weeks ago. The Shuberts maintained that after playing Wilmington, Jim McIntyre was taken ill and the Philly opening was delayed from Monday until Wednesday thereby.

It was shown, however, that the company rehearsed during the lay-off and none in the show appears to have known anything about McIntyre's illness. Another point brought out was that Bert Swor is in the show and is acting as understudy for the veteran cork stars.

Beban's $500,000 Estate

Los Angeles, Oct. 30.

Will of the late George Beban, admitted to probate by Probate Judge Desmond, disposed of an estate valued at more than $500,000 in California, and stated that there was further property in New York State. Valuation of the New York holdings was not made public.

Mrs. Mary Beban Smith, cousin of the actor, was appointed executrix of the estate, according to the will. She was placed under a $450,000 executor's bond, and will administrate the disposition of the estate in association with the Lawyers' Trust Company of New York, also mentioned in the will.

Ervine's Opinions

The morning World's critic, St. John Ervine, brought over from London to review Broadway, witnessed four new productions last week. He thought:

"Jealousy"—Good.
"Animal Crackers"—Bad.
"Gods of Lightning"—Good.
"Girl Trouble"—Bad.

Gil Gabriel on American

Gilbert Gabriel switches as dramatic critic from the New York Sun (evening) to the American (morning) on Monday, succeeding Pierre deRohan, at an annual salary of $18,000. The latter, having a similar contract offered him about four months ago when he first hit the American, refused to sign up until determining for himself how he would like the connection.

Since coming in, deRohan has never clicked with E. D. Coblentz, the Hearst morning daily's managing editor, as it was Hearst himself who had appointed deRohan to succeed the late Alan Dale. Coblentz seemingly had had his own plans for the dramatic berth.

DeRohan caught Will Rogers' "Three Cheers" and did a St. John Ervine as an iconoclast through panning Will Rogers and Dorothy Stone just as Ervine, the World's expensively imported guest critic, didn't like Marx Brothers. The following Sunday, deRohan did an about-face and qualified himself with a rave notice for the show, explaining he had walked out on the first act and learned later that the second a t was the show's lifesaver. The walkout was necessitated by early presstime exigencies.

Gabriel formally accepted by contract yesterday (Tuesday) afternoon and leaves Saturday. Alexander Woollcott will not succeed Gabriel, as has been reported, a man of the "Sun" staff, presumably an editorial writer, being slated for the berth. Stephen Rathbun, Ward Morehouse and John S. Cohen, Jr., remain as before, neither to succeed Gabriel.

Played to $11

Los Angeles, Oct. 30.

Fannie Bixby Spencer's anti-war drama, "The Jazz of Patriotism," registered what is believed to be the lowest gross ever in L. A. At its 11th performance, Oct. 23, it played to $11.

It folded Sunday. It opened Oct. 15 at the Egan. The author of the piece was also its angel. Josephine Dillon was the producer.

Jolson Screen, Not Stage

Al Jolson was to have left for the coast yesterday, where he may do another talker for the Warners.

He will not return to the stage, at least for this season, said Al.

Mrs. Jolson remains in New York to rehearse for Ziegfeld's Cantor "Whoopee" show. They returned from their Parisian bridal tour last week.

Amateur Playlets in Demand by Film Studios

Appleton & Company is experiencing a professional demand for playlets it has heretofore classified as strictly for amateurs.

Demand for dialog among film producers is attributed as the reason.

Musical "Big Parade"

Eddie Dowling is to present "The Big Parade" in musical comedy form, according to present plans.

Laurence Stallings, who wrote the scenario, is named as the book writer of the show, with Guy Bolton mentioned as collaborator.

James Hanley and Dowling will do lyrics and score.

The show is expected to reach Broadway at Christmas time.

MILTON WATSON

Mr. Watson is now playing the juvenile lead in the Sam Harris Four Marx Brothers show "Animal Crackers," at the Forty-fourth Street Theatre, New York. This is his first New York production engagement, having come East from Chicago with Paul Ash."

Direction
RALPH G. FARNUM
1560 Broadway

BUCK'S "AIR" SUDDENLY CLOSES IN BOSTON

Last Season's Claims Too Much—No Salary, No Mahoney

Boston, Oct. 30.

Gene Buck's "Take the Air" abruptly closed here Saturday despite the neat business the show had developed. Financial obligations on the part of the management were not overcome, these claims hanging over from last season.

On succeeding Saturdays the show was embarrassed by attachments, and Will Mahoney, starred, accepted vaude bookings. Latter claimed his contract was breached because of failure to receive salary. His claim amounts to about $11,000, added to which is a claim for $4,000 by Yorke and King.

Buck stated in New York this week that he would start suit against Mahoney for $200,000, averring that he came to an understanding with the actor to continue another four weeks. He filed charges with Equity for contract breach and the matter came before Council yesterday. Buck threatened also to enjoin Mahoney from opening in Syracuse this Thursday (Nov. 1) for Keith.

It appears that Mahoney did agree to continue in the show provided settlement of back salary was made. The star was not paid and felt free to leave the show. Under the new agreement, said to be an oral one, he was to appear on a percentage basis until the show got on its feet.

Last week it was known that Mahoney had received a 27 weeks' route from the Keith office at $2,500. The closing notice was posted in Boston, but subsequently Buck said the attraction would continue. Hartford, New Haven and Philadelphia were re-booked after being cancelled.

Buck contends he is placed in a worse predicament through the forced cancellations, and $7,000 was extracted from the show's share for the final week in Boston by the Shuberts to cover costs in the cancelled stands. Mahoney was engaged by him last season at $2,000, his salary this season being $2,500. The manager claims that is double Mahoney's original vaudeville salary.

Morgan Farley Missing

Morgan Farley, the young juvenile who went to London to play in "The Trial of Mary Dugan," has mysteriously disappeared. While Farley was in England he claimed to be ill and expressed a desire to break his contract on this score. The management supplied him with funds to pay his passage back to America. Since then it is said that Farley has not been heard of and has not arrived in New York.

Farley was playing the Rex Cherryman role in "Mary Dugan," which seems to be a jinx for young juveniles.

Epidemic of Disappointments Of Late Among Legit Players

"Ladder's" Passing

One more week and then period for "The Ladder," the most costly and long run failure in the annals of all show business. There was a time when it was feared the million and a half dollar fliv might be continued at the Cort, New York, by Edgar B. Davis.

Now it's all over, but the transfer wagons.

Davis partly reversed the field by ordering the show to go to Boston. Another place would be more logical. He said if the public did not support the pl. it would close in November, but he appears to have held out on the Boston date.

Suburban Stock Circuit

Russell Mack, producer-director of the stocks at two A. H. Schwartz houses, Mayfair in Brooklyn, and the Freeport in Freeport, L. I., turned down the Shuberts and an indie picture company to direct for them.

The director has the stock productions from Freeport switching to the Mayfair, Brooklyn, and with Schwartz is looking for other houses in Brooklyn and Flushing. With four stock stands, Mack's plan is to play Broadway attractions with their original casts after they have played everything else and are coming back to New York to disband. Mack would offer them the four weeks of Metropolitan time, having a Broadway show and cast and hoping to get them as a "buy" in view of their imminent fade-out.

Maxine Brown and Theresa Maxwell Conover are the femme leads of Mack's stocks, alternating at the houses. The original lead of the original show, if available, is played as a guest star, and if not, Mack himself officiates as last week in "Broadway" and currently in "The Jazz Singer."

Repeating Smith's Life

The radio drama "Up from the City Streets", based on the life of Gov. Smith was repeated over the N. B. C. network Sunday with Peggy Wood, Willard Mack, Richard Bennett, Helen Hayes, Vivian Segal, Crystal Herne, William Boyd, Edna Hibbard, Arthur Vinton, Walter Connolly, Roger Pryor, Helen MacKellar, Georgie Price, Anne Sutherland, Jefferson de Angelis, Pedro de Cordoba, George Stillwell, John Westley, Herbert Ranson, Isabelle Dawn, William Frawley, Dan Healy, Clark Gabel, Howard Merrill and Rosamond Pinchot, in the cast.

William Sweets, directed and Heywood Broun did the announcing.

The biographical play will be repeated for the third time next Sunday, when Gov. Smith is expected to watch the proceedings in the WJZ studio.

BILL RUBIN DEAD

Brother of Bob Rubin Succumbs to Appoplexy in Syracuse

Syracuse, N. Y., Oct. 30.

William Rubin, 57, for many years local counsel for the Shuberts, died here of apoplexy Sunday (Oct. 28). He was a brother of J. Robert Rubin of Loew's, Inc.

Rubin was a son of the late Rabbi Marcus Rubin, a graduate of Syracuse University and of the New York Law School. At one time he owned the Syracuse Stars, baseball club, and is reported having amassed a fortune in realty operations.

Curran Closing Dispute

Los Angeles, Oct. 30.

Sam Salvin wants to close "Good News" at the Curran, San Francisco, this Saturday.

Homer Curran, owner-manager of the house, protests at thus darkening his house and threatens to get an injunction on the grounds that an advance sale exists.

An unheard of number of instances of unethical performances reported in Broadway attractions recently has led some managers to believe it is almost epidemic. Prohibition, which has resulted in the wide use of hard liquor, is blamed.

Whether other recent offenders will come before Equity on charges was not definite early this week. Managers with shows involved are loath to file written charges.

One leading player was out of the cast three days, his face being disfigured in a fight said to have a connection with one of the actresses in the show. A star in another show was out of both Saturday performances after the reputed effects of a party. Two players in a new production were reported in a condition unfit for stage appearance.

The most recent sudden withdrawal from a play is that of Margaret Lawrence, featured in "Possession." The show moved to Henry Miller's Monday, it having been announced that Miss Lawrence would be starred at that time. She was called for rehearsal Tuesday afternoon last week but failed to appear, sending word that she was busy with a radio date to talk for Herbert Hoover. Early in the evening her maid phoned Miss Lawrence could not appear for the regular performance.

Edgar Selwyn, who presents "Possession," was about to order the audience dismissed when Spring Byington, who was Miss Lawrence's understudy, was found in a nearby restaurant, and she consented to go on. Miss Byington has been released to play in "Tonight At Twelve" by Selwyn, otherwise she would have engaged for the lead. Mary Boland, featured in "Heavy Traffic," closing at the Miller Saturday, was engaged to succeed Miss Lawrence.

The manager reported the situation to Equity. It is understood a doctor was sent to examine Miss Lawrence. The Selwyn office was reluctant to discuss the matter.

Miss Lawrence retired from the stage some seasons ago to wed a wealthy New Yorker, with homes here and in Florida. There were two children, but several years ago the couple divorced and Miss Lawrence (Mrs. Munn) was married to Wallace Eddinger.

Stock Out; Finds Film Opposish Strong

Seth Arnold has withdrawn as director of the Broadway Players at the Majestic, Paterson, N. J., convinced that the territory has been overfed with stock and cannot compete with $1 top policy against the Stanley-Fabian amusement emporiums scaled at half the figure.

Arnold will busy himself with details of casting for "Jim Comes Back," comedy by James Francis-Robertson and himself. Both authors will appear in the cast.

Downtown Bunk of Triangle Goes Cold

"Bare Facts of History" next for Triangle, Greenwich Village, New York. It will carry a salaried, rather than volunteer, cast.

Previously Triangle productions, legit and musical, have been cast with newcomers sans salary sold on the idea that their participation in the cellerette productions would provide a show window where uptown producers could get a line.

This bunk eventually went cold with the crop of candidates for the new revue demanding and getting salaries for a change.

Legits in "Blackface"

Bill Frawley, Percy Helton, Stanley Ridges and Charles Dowclarke hopped an early Monday morning train for Waterbury, Conn., to make tests for Bristolphone. The preliminaries are for a picture to be called "Blackface," a minstrel story by Howard Rogers which Sol Lesser is producing.

Johnny Walker also made the trip to prepare sound sequences for a feature.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3.

"Americana," Mansfield (1st week) (R-1,050-$5.50). Presented by J. P. McEvoy; a revue authored by same, Roger Wolfe Kahn and Irving Caeser; opened Tuesday.

"Animal Crackers," 44th Street (2nd week) (M-1,323-$6.60). Out in front with the big gross musicals; Tuesday opening, with $11 top counted in takings of $40,000 first seven performances.

"Billie," Erlanger (5th week) (M-1,520-$3.85). Has been little affected by pre-election slump because of heavy agency buy; business better than $25,000, which is big at scale.

"Blackbirds," Eltinge (26th week) (R-892-$3.85). Cleaning up; colored revue has been running half a year and really climbed to capacity after Labor Day; nearly $19,500, which is capacity here.

"Courage," Ritz (4th week) (D-945-$3). Agencies have some call and improvement in business claimed; matinee trade strong, indicating feminine draw; $8,000 to $9,000 last week.

"Crashing Through," Republic (1st week) (C-901-$3). Presented by Oliver D. Bailey; written by Saxon Kling; opened Monday night.

"Cross My Heart," Knickerbocker (7th week) (M-1,412-$4.40). Going to road after another two weeks and will probably do better there than here; $16,000; "Macbeth" due Nov. 19.

"Diamond Lil," Royale (30th week) (CD-1,117-$3). In face of new shows this holdover has been doing very well; better last week at $14,000; looks okay until first of year.

"Elmer the Great," Lyceum (C-957-$3). Was taken off last Saturday; played five weeks; disappointment after fairly good indications in Chicago; house dark.

"Exceeding Small," Comedy (2nd week) (C-682-$3). Appears to have little chance in competition with other tragic plays; will probably be succeeded by fresh attraction next month, judging from first week's pace; $4,000.

"Faust," Guild (4th week) (O-914-$3). Another two weeks to cover subscription period; pace holds around $14,000, but strictly from subscribers; revival of "Major Barbara" next, with "Wings Over Europe" to follow.

"Front Page," Times Square (12th week) (C-1,057-$3.85). Leadership among non-musicals challenged by "Paris" in point of gross; still getting heavy dough, though matinees a bit off; $23,000.

"Gentlemen of the Press," 48th Street (10th week) (C-969-$3). Not quite as good as when it first moved here; $6,500 estimated; claimed to turn a profit at that figure.

"Girl Trouble," Belmont (2nd week) (C-515-$3). Opened Thursday last week and drew a general panning; premiere performance a surprise, as show was touted good at tryout.

"Good Boy," Hammerstein's (9th week) (M-1,400-$6.60). Will probably be followed by the musical "Polly" in a month or so; used some cut rates last week, going up several thousand; $25,000.

"Gods of the Lightning," Little (2nd week) (D-530-$3.85). Melodrama won raves from the critics; business after Wednesday premiere big until Saturday night—off.

"Good News," Chanin's 46th Street (61st week) (M-1,413-$5.50). Will probably take to the road after Thanksgiving, a new musical being due in house then; has been $20,000 and over lately.

"Hello Yourself," Casino (1st week) (M-1,477-$4.40). Presented by George Choos; favorable reports from try-out spots about this musical; opened Tuesday.

"Hold Everything," Broadhurst (4th week) (M-1,118-$5.50). Indications point to a good run; good agency call; business picked up when weather turned cool last week; pace around $28,000.

"Jarnegan," Longacre (6th week) (CD-1,019-$3.85). Strong first floor trade, virtually selling out there, but balcony business not good for some reason; $13,500.

"Jealousy," Maxine Elliott (2nd week) (D-924-$3). Two-person drama starting rather well and should stick because of its novelty; first week estimated over $9,000.

"Just a Minute," Ambassador (4th week) (M-1,200-$4.40). Somewhat better last week; figured better than $13,000, but not breaking even yet.

"Little Accident," Morosco (4th week) (C-898-$3). Business improved again last week and indications favorable for successful engagement; over $10,000.

"Luckee Girl," Harris (7th week) (M-1,057-$4.40). Moved here from Casino Monday; moderate money musical, of which more was expected; paced about $16,000.

"Machinal," Plymouth (9th week) (D-1,012-$3). Not a sell-out, but commands very good business and should make a run of it; better last week at about $14,000.

"Mr. Moneypenny," Liberty (3rd week) (D-1,202-$2.50). Claimed $14,000 last week, first full week; very good figure at the scale; mostly lower floor business.

"Night Hostess," Martin Beck (8th week) (CD-1,189-$3). Doing moderately well and making money both ways; will probably stick until holidays and may go through winter; $9,500.

"Olympia," Empire (3rd week) (D-1,099-$4.40). Little chance indicated from business first two weeks; used some cut rates last week when pace was $8,000 to $9,000 again; another show likely soon.

"Paris," Music Box (4th week) (C-1,000-$4.40). Right at top of its division with trade again around $23,000 last week; excellent call in agencies and a class draw.

"Possession," Henry Miller (5th week) (CD-916-$3). Moved here Monday from Booth with Mary Boland in the lead, replacing Margaret Lawrence; business fair at $8,000 or a bit more.

"Rain or Shine," George M. Cohan (39th week) (M-1,371-$5.50). Depression has hurt some of the run attractions more than others; no exception here, but run will extend well into winter; $25,000.

"Relations," Wallack's (11th week) (C-770-$3). Appears to be getting by with support of cut rates; appears to be in for some time.

"Revolt," Vanderbilt (1st week) (D-882-$3). Presented independently; written by Henry Wagstaff Gribble; opens tonight (Oct. 31).

"Scandals," Apollo (18th week) (R-1,168-$6.60). Agency buy taking in most of top scale seats expires in another two weeks; judging from brokers' complaints it will not be renewed; claiming over $45,000.

"Straight Thru the Door," 49th Street (5th week) (C-708-$3). Satisfactory business; approximately $7,000, which is all right for Hodge show, geared to operate modestly.

"Show Boat," Ziegfeld (45th week) (M-1,150-$6.60). Tops the field this season as it did last; also best in London; perhaps some election depression, but quoted at $47,000 last week.

"Skidding," Bayes (24th week) (C-861-$3). Started early in summer and not figured to last, but moved to roof theatre which few attractions would consider; reported making a little money.

"Strange Interlude," John Golden (40th week) (D-900-$4.40). Theatre Guild has a little gold mine in long O'Neil drama, presenting six times weekly; capacity, $16,000.

"The Command Performance," Klaw (D-830-$3). Was taken off last week, playing four weeks; appears to have just missed; around $6,000.

"The Common Sin," Forrest (3rd week) (D-1,015-$3). Final week; plugged, but had little strength, although an agency buy; second week estimated under $6,000.

"The Grey Fox," Playhouse (2nd week) (C-879-$3). First nighters did not take to this one, and doubtful of getting across; first week about $7,000, estimated.

"The High Road," Fulton (8th week) (C-914-$3.85). Consistently excellent trade since opening; among the four leading non-musicals; $18,000 and over weekly.

"The Ladder," Cort (106th week) (CD-1,094-$3). One week more; stet.

"The New Moon," Imperial (7th week) (M-1,400-$5.50). One of the new season's leaders; should run a year; pre-election slump barely felt here; approximately $40,000 weekly, capacity.

"The Three Musketeers," Lyric (34th week) (M-1,305-$6.60). Still a favorite; class operetta expected to run well into winter; business lately around $31,000.

"The War Song," National (6th week) (CD-1,164-$3). Moderate business probably bettering an even break with the aid of theatre parties; $11,000 estimated.

"These Few Ashes," Booth (1st week) (C-708-$3). Presented by a new managerial team, Shaw and Nathan; a comedy written by Leonard Ide; opened Tuesday.

"This Thing Called Love," Bijou (7th week) (C-805-$3.85). Doing fairly well, with the call mostly first floor; using cut rates upstairs; $8,000 estimated.

"Tin Pan Alley," Biltmore (1st week) (CD-1,000-$3). Presented by Lang and Forbes, new managerial team; written by Hugh Stanislaus Stange; opens Thursday (Nov. 1).

"Three Cheers," Globe (3rd week) (M-1,416-$6.60). Name and comedy should make for a season's engagement; has been a sell-out since premiere; over $40,000.

"Ups-a-Daisy," Shubert (4th week) (M-1,395-$5.50). Musical competition may have affected this one; business dropped rather than improved after first week; estimated under $20,000.

"Vanities," Earl Carroll (13th week) (R-968-$7.70). Holding up to real coin; affected somewhat during the month, but not materially; last week quoted well over $36,000.

"White Lilacs," Jolson's (8th week) (O-1,776-$5.50). Agencies have had no easy time with this ticket two for coupons being distributed; parties figure in claimed $20,000 average.

"Young Love," Masque (1st week) (CD-700-$3). Presented by Kenneth Macgowan and Sydney Ross; played Chicago, where they thought play was naughty; written by Samson Raphelson; Dorothy Gish in cast; opened Tuesday.

Special Attractions—Little Theatres

"The Final Balance," by David Pinski, Provincetown; opened Tuesday.

"The Unknown Warrior," presented by Charles Hopkins at Hopkins' theatre; adaptation from French by Cecil Lewis; opened Monday.

"When Crummies Played," Garrick (5th week); due off Saturday; has been co-operative; "A Man with Red Hair" due next week.

"The Light of Asia," Hampden's; closed Saturday; three weeks; "An Enemy of the People" next week.

"Sun-Up," Lucille Laverne (Princess); revived.

Civic Repertory, 14th street; Eva Le Gallienne company.

"Black Scandals," Totten.

DRAMA TOPS BOSTON IN FOOTBALL WEEK

Boston, Oct. 30.

The town flooded with visitors for the Dartmouth-Harvard game, perfect weather conditions for the theatre and the best any show could get was $18,000. And the top-notcher wasn't a musical.

There was every opportunity for a hit to develop here within the past couple of weeks, but none came through.

The Colonial has always had a big musical in for the football weeks and cleaned up big. "Americana" left the house Saturday after just ordinary business and the Colonial faces an indefinite period of darkness. This is the second time this season that the same situation has prevailed at the Colonial. Under normal conditions this house with its seating capacity and price scale should be grossing $30,000.

At the Hollis "The Bachelor Father" grossed $18,000, topping everything.

"Take the Air," which had many profitable weeks at the Wilbur, closed Saturday night temporarily.

Of the other musicals "The Queen's Taste," which finished up at the Shubert last Saturday, came through the tryout fairly well. It left here to go to Newark, thence to Brooklyn, being headed eventually for New York. Several changes were made in the cast.

At the Colonial "Americana" wound up rather sadly with lowest gross of its three weeks. Never did the gross go better than $18,000.

"By Request" at the Tremont had a fair opening week everything considered. Coming into a house that had been dark it opened to $12,000. The show will be followed by Lew Leslie's "Blackbirds."

At the Majestic, "The Silent House" went strong enough to justify it being switched to the Plymouth Monday night.

Estimates for Last Week

"By Request" (Tremont, 2d week). Did $12,000 opening week. One more week here.

"The Silent House" (Plymouth, 1st week at this house, being moved from the Majestic). Grossed $12,000 which was the poorest business of the run.

"The Bachelor Father" (Hollis, 2d week). Led the field with $18,000.

"Coquette" (Wilbur, 1st week). This show starring Helen Hayes had a good sale from the society crowd for the opening and looks strong. In final week at the house the Will Mahoney show, "Take the Air," did $16,000.

"The Red Robe" (Shubert, 1st week). Opened strong. In final week "The Queen's Taste" did $16,000, considered fair.

"A Connecticut Yankee" (Majestic, first week). Opened up to good business. "The Silent House" switched from here to the Plymouth.

Loop Remains Spotty; "Rita" Best; Three Openings Without Standout

Chicago, Oct. 30.

Not one of the three new shows of the week came in with a smash. All had Sunday openings.

The three Shubert houses, which since the start of the new season have been without hits, drew the new shows. "Five o'Clock Girl" at the Woods," and "Gang War" went into the Majestic.

Strong football schedules hereabouts are causing heavy advance sales for the week-end performances of the strong gross pullers. Mail orders at the brokers' are far above in number anything of the kind previously noted. Brokers are adopting the system, taking the chances with checks on the strength of the university standing.

"Rio Rita" is making a new Ziegfeld record at the Illinois. At least the activities appear so. "Rita" is far above everything in town in demand.

Because of weakness of shows in three houses and two houses dark, the total week's gross keeps missing the record total week's gross as for the last half dozen years at this period of the fall season. The town at this time is spotty, holding just above normal.

Estimates for Last Week

"Five o'Clock Girl" (Woods, 1st week). Figures uncertain, brokers not lining up for it as yet. "Young Love" for two weeks; ghastly.

"Gang War," Majestic (1st week). Problematical booking. Nothing original in title for this town. "Red Robe" didn't click.

"The Skull," Garrick (1st week). Got away Sunday with fairly good gross, but balance of sales standing still. "Silent House" never responded to heavy plugging.

"The Command to Love," Studebaker, 9th week). Management confident of raising the total gross for engagement with holiday trade. Drawing steady high grosses, although balcony weakness still felt. Around $16,000.

"Good News," Selwyn, 37th week). Marvel $4.40 price show for all times in this town. Present average around $23,000.

"My Maryland" (Great Northern, 9th week). Nothing to worry about here. Up to $27,000.

"Manhattan Mary" (Grand, 8th week). High stepper for Shubert-controlled houses. Sticks around $32,000.

"Rio Rita" (Illinois, 3d week). About as strong as any Ziegfeld show in years. Clean-up for brokers $43,000.

"Burlesque" (Harris, 7th week). Agitation over title misunderstanding has brought valuable help. Improved sales shoots gross above $16,000.

"The Queen's Husband" (Cort, 7th week). At $2.50 marks weekly gross at $12,000; highly satisfactory.

"Mary Dugan" (Adelphi, 10th week). Steady demand is making for house new gross record; $23,000 weekly occurrence.

"Volpone" (Blackstone, 2d week; 6th local week for Theatre Guild engagement). Chopping off subscription charges, gross figured around $21,000; very strong.

"Baby Cyclone" (Central, 1st week). Change of bill threw into campaign new ideas, and another $5,000 week anticipated.

Frisco Grosses

San Francisco, Oct. 30.

Legit depression continued. "Good News" had another tough seven days and two more weeks will see it depart. Curran is bringing the Macloon production of "The Desert Song" back for a repeat.

After six lean weeks at the Geary, "The Royal Family" departed Oct. 27 and replaced currently by "The Squall."

Another departure Saturday was Henry Duffy's production of "My Son" which had two bad weeks at the Alcazar. Duffy brought his production, "In Love With Love," in which Dale Winter (Mrs. Duffy) and himself are featured over from three big weeks at the new Dufwin, Oakland. "Daddies" continues at the President, with the end not yet in sight. The long awaited engagement of "Kongo" got under way at the Capitol last week and started well.

Estimates for Last Week

Curran—"Good News." Continues to slide. Sixth week little better than $15,000. Weak.

Capitol—"Kongo." Initial week holds hope for healthy run. $12,000, at $2, big.

Geary—"Royal Family." Sixth and final week around $10,000.

President—"Daddies." Robert McWade continues big draw and Duffy production though somewhat off in keeping with depression hit better than $4,600.

Alcazar—"My Son." Put on by Duffy in a hurry when Marjorie Rambeau's engagement terminated "by mutual consent." Second and final week poor at $3,500.

Green—"Easy for Zee Zee." Around $2,000; nice profit.

MINNEAPOLIS BIZ

Minneapolis, Oct. 30.

Edith Taliaferro drew sensationally in "Lulu Belle" and the Bainbridge Players (dramatic stock) played to capacity at every performance, despite strong opposition at the movie and vaudeville houses. Did about $7,500, and is held over.

A tabloid, "Kid Boots," also was a drawing card for the McCall-Bridge Players (musical comedy stock) at the Palace, around $6,000.

The Gayety (Mutual wheel burlesque) continued to suffer from the unfavorable publicity in connection with city council threats to close it, got only about $3,500.

Metropolitan was dark, but resumes this week with "The Vagabond King" first half and George Arliss in "Merchant of Venice" last half.

Guild Big in Balto

Baltimore, Oct. 30.

The New York Theatre Guild season at Ford's got off to a fine start. "The Guardsman," with the Lunts, drew the ritziest audience since last spring's season of Metropolitan Opera. Guild has 2,900 subscribers, which places Baltimore second to Chicago. "Bob" Sisk, general press representative of the Guild, is a former Baltimorean, and was keen to have the Guild play this city. Business for the opening week built steadily from the opening. Guild has three more weeks in Baltimore. They will be bunched, two and one. Last week grossed about $19,000.

"The Shannons of Broadway," at the Maryland, reported $7,000, and folded up. This makes the fourth traveling attraction to close here this season.

L. A. Box Offices

Los Angeles, Oct. 30.

Last week's business in legit houses included $15,000 for fifth and exit gross of "The Squall," at Belasco. "The Desert Song," in its 20th week at Majestic, hovered around $9,000.

Not so forte at the Mayan with "The Marriage Bed." Maybe $8,000, and plenty of Annie Oakleys circulating for third week.

"On Approval," third week, Vine Street, $7,000, and around the corner at the El Capitan $5,800 for fifth week of "Shannons of Broadway." Hollywood Playhouse reported $5,600 for third week of "The Best People." "Wooden Kimono," at President, paced about $4,300 in ninth week.

Charlotte Walker Out

Los Angeles, Oct. 30.

Charlotte Walker was out of cast of "The Royal Family," opening last night at Belasco theatre. Belasco & Butler, West Coast producers of the Jed Harris show, paid Miss Walker $1,000 for her contract.

Florence Oakley replaced. Miss Walker is now with "Fallen Angels," at the Theatre Guild, San Francisco.

Providence Raves Over Helen Hayes; Did $15,000

Providence, Oct. 30.

Providence critics raved so much over Helen Hayes in "Coquette" in her first road appearance that the astute management hired columns in the press and printed the four reviews of the Rhode Island sheets in their entirety.

Consensus of opinion was that nothing like the acting of Miss Hayes has been seen here in the last hundred years, or maybe 200. Biz for the week was great at this production house, hard pressed by the movies.

A good week was had by the Modern Players, who guest-starred Wallace Eddinger in "The Play's the Thing." Next week an innovation will be tried, that of casting Hope Cary, former Providence girl, and Thomas Crosby, Jr., instructor of dramatics at Brown, in "The Circle."

The Albee and Fay houses, with the only vaude in town, okay.

Estimates for Last Week

Opera House (Ind) (1,300; 50-$2.50). Helen Hayes in "Coquette" won unified acclamation; $15,000; exceptional.

Modern (Fay) (1,400; 50-$1). Wallace Eddinger, guest-starred in "Play's the Thing." Around $8,500. Good.

Fay's (1,600; 15-75). Sunshine Sammy of "Our Gang"; big week with several publicity stunts on side; $12,000.

Plays on Broadway

ANIMAL CRACKERS

Sam H. Harris production, starring the Marx Brothers (4) in musical comedy. Book by George S. Kaufman and Morrie Ryskind. Lyrics and music by Bert Kalmar and Harry Ruby. Dances by Russell E. Markert; book staged by Oscar Eagle; settings, Raymond Sovey; costumes, Mabel Johnston; Gus Salzer directing the orchestra. Opened Oct. 23 at 44th Street, New York, to $6.60 top.

Hives ..... Robert Greig
Mrs. Rittenhouse ..... Margaret Dumont
M. Doucet ..... Arthur Lipson
Arabella Rittenhouse ..... Alice Wood
Mrs. Whitehead ..... Margaret Irving
Grace Carpenter ..... Bobby Perkins
Wally Winston ..... Bert Mathews
John Parker ..... Milton Watson
Roscoe W. Chandler ..... Louis Sorin
Mary Stewart ..... Bernice Ackerman
Jamison ..... Zeppo Marx
Captain Spalding ..... Groucho Marx
Emanuel Ravelli ..... Chico Marx
The Professor ..... Harpo Marx

Show Girls—Helen Fowble, Patricia Pursley, Aileen Shaw, Virginia Stone, Annette Davis, Jessica Worth, Jewell La Kota, Marie Muselle, Marcelle Miller.

Dancing Girls—Helen Cambridge, Virginia Meyers, Lucille Milam, Cleo Brown, Genevieve Kent, Helene Sheldon, Maxine Marshall, Gypsy Hollis, Kay Donegan, Gerry Hoffman, Billie Blake, Dorothy Knowlton, Gertrude Cole, Patsy O'Keefe, Hazel Bofinger, Muriel Buck, Mary O'Rourke.

Markert Dancers—Janice, Erma, Audrey, Thelma, Mildred, Ivena, Florine, Serrita, Louise, Alpha, Eleanore, Mildred, Frances, Irma, Dorothy, Alyse, Florence Wall, Captain.

Gentlemen—Edward Young, Jack Bauer, Preston Lewis, John Elliott, Walton Ford, Harry Pederson, Allan Blair, William Bradley, Hermes Pan, Albert D'Amato, George K. Wallace, Marty Rhiel.

"Animal Crackers," although by any other name the Marx Brothers would still be as funny, is the type of musical that's the critics' delight. Here's one seasonal or biannual opportunity for a full-throated, belly-laughing orgy in which the critical tribe, St. John Ervine excepted, can freely and unashamedly participate. It's the type of laugh opera which leaves even a professional reviewer, St. John Ervine excepted, positively limp. It's that kind of comedy sequence which registers its favorable impression, St. John Ervine excepted, on all alike, and is guaranteed to wear the most jaded, St. John Ervine excepted, into a state of abdominal weakness from the laugh marathon.

Reviewed on the third night, the dailies' rave notices, St. John Ervine excepted, with their uniformly sophomoric enthusiasm, are more than substantiated after getting a load of the Marxes, particularly Groucho and Harpo. Chico as the wop virtuoso is also prominent, but Zeppo is almost inconsequential and will, from reports, retire professionally to concern himself with his already extensive realty business.

Reviewing a Marx show is like gilding the lily, particularly when it's as consistently an amusing musical comedy as this Kaufman-Ryskind libretto. The latter, Morrie Ryskind, is receiving his maiden important program distinction, although having contributed anonymously to a great extent to the "Cocoanuts" show, the Marxes' last vehicle.

The comedians, with Sam Harris, are their own managers, from reports, owning a sizable piece of the opera. Other than their own salaries, the show isn't particularly saddled with grief. Margaret Irving is the prima; Milton Watson, juv; Bernice Ackerman, ingenue; and Arthur Lipson, Louis Sorin, Bobby Perkins and Berth Mathews figure in lighter assignments. Watson and Miss Ackerman handle the only song outstander, "Watching the Clouds Roll By."

Coming in from Philadelphia, while the show was breaking in there, Sam Harris said he was keeping it a week or two longer in the sleepy burg to give Kalmar and Ruby an opportunity for some new songs. "The Long Island Low-Down" may be the added starter—but the show could stand still another snappy melody contender, just for the radio and dance floor plug, if nothing else, since nothing else matters outside of the Marxes.

Chico's piano specialty was in from the start and whammed 'em again on Broadway, but Harpo, from understanding, was induced to display his harp virtuosity after holding out in Philly.

The DuBarry scene in the final stretch, dovetailing into the nonsense ditty about "We're Four of the Three Musketeers," is another version of the Napoleon nonsense from "I'll Say She Does," some years ago at the Casino, and the ad lib wig-changing business which Harpo pulled on Groucho on that Thursday of the first week in Philly is now part of the script. It was at this juncture that Julius Marx (Groucho) convulsed the wise bunch in Philly, including the authors, by stopping the scene and demanding to know how they came to write themselves a new sequence ad libitum.

The plot about the Long Island reception to the African explorer Capt. Spalding, and the ensuing complications of a stolen painting, doesn't really matter. It's just an excuse for the Marxes to make merry—and how!

The production is effective if not particularly lavish, although looking impressively important. Four sets and two ollos, three to each act. It's that type of entertainment, however, which, for all of Russell E. Markert's excellent terp motivations by his chorus, or Raymond Sovey's scenic investiture, doesn't matter and is so paled by the energetically effervescent stars that maybe it shouldn't have been mentioned.

St. John Ervine, the World's imported guest critic, an admirably courageous writer and a sterling reviewer, was radically iconoclastic in his reaction to the Marxes. Ervine admitted, a tribute to his fairness, that his neighbors seemed to be enjoying themselves uproariously, but that he couldn't quite fathom the whyfore of it. The World critic set about analyzing why such was the case by citing several bits of dialog and business, including that of the stolen painting and Groucho's observation it's "an inside outside job." (At the performance reviewed Groucho tacked on "it's an inside outside job by St. John Ervine." Got a sophisticated rumble).

That some of the Marxes' comedy is not to be analyzed is comparable to our national reaction to such catch-phrases as banana oil, so's your old man, etc. The Marxes plumb a native sense of humor. An American analogy comes to mind when the highly touted Wilkie Bard flopped so miserably at Keith's Palace some seasons ago and came back a few weeks later to a more favorable if still not sensational impression when coached upon American comedy standards.

St. John Ervine or no, "Animal Crackers" will run till unconscious.

Abel.

Gods of the Lightning

Drama in three acts by Maxwell Anderson and Harold Hickerson, presented at the Little Oct. 24 by Hamilton MacFadden and Kellogg Gary. Staged by MacFadden.

Suvorin ..... Leo Bulgakov
Pete ..... Arthur Pederson
Heine ..... Jules Artfield
Rosalie ..... Sylvia Sidney
Ward ..... Barton McLane
Macready ..... Charles Bickford
Ike ..... Sam Silverash
Andy ..... Thomas Kelly
Milkin ..... Ian Wolfe
Sowerby ..... Sam Coit
Spiker ..... Morris Ankrum
Bauer ..... Jules Ferrar
Capraro ..... Horace Braham
Salvation Lassie ..... Molly Ricardel
Jerusalem Slim ..... Moss Fleisig
Police Sergeant ..... Lloyd Sabine
Policeman ..... Benjamin Fessenden
Haslet ..... Willard Dashiell
Judge Vail ..... Douglas Wood
Assistant ..... Del Cleveland
Mrs. Lubin ..... Eva Condon
Bartlett ..... Harry Bliven
Gluckstein ..... John R. Hamilton
Lubin ..... Maynard Burgess
Clerk ..... Edward Cutler
Sheriff Henry ..... Henry Engel

Another serious play was added to the unfamiliar crop of the new season's tragedies when "Gods of the Lightning" arrived at the Little last week. First nighters took it with cheers and the critics raved over its excellencies, yet there is doubt whether it will appeal to the average playgoer.

The Sacco-Vanzetti case (that of two men convicted and electrocuted for the holdup and murder of a Boston paymaster) aroused many people, especially those of radical groups, who believed the men were judicially murdered. The charge that the trial was not impartially conducted resulted in the case being drawn out for seven years. It is of Sacco and Vanzetti that "Gods of the Lightning" speaks and it is their side that is put forth. On paper such a topic may not sound like theatre but the play has been fashioned into highly dramatic fare.

Not a few writing folk believe the men were victims, not criminals. Among them is Maxwell Anderson who, with Harold Hickerson, wrote the play. Anderson is said to have hung around dives to get the proper slant on his characters. Disregarded is the furore that immediately preceded the electrocutions in the spring of last year. No mention is made of the action of the governor of Massachusetts who appointed the heads of Harvard, Tech and another prominent citizen to act as a committee to review the evidence nor their decision that the prisoners' insistance of innocence was not concurred with.

In spots the new play is possibly as violent as "What Price Glory?" which Anderson wrote with Laurence Stallings, but it is far less appealing. These heroes seem hardly heroic. They represent that class of worker opposed to law and government, despising the country and the Constitution. They are of the wobblies type (I.W.W.).

Trial scene permits the accused men to make inflammatory speeches, effective but improbable. Department of Justice was represented among the first nighters, also the police. Washington may view the utterances of Macready and Capraro, the Sacco and Vanzetti of the play, to be treasonable. The main scenes, a lunchroom attached to a labor lyceum and the courtroom, are both good. The play starts in a rather muddled way but when the leads enter it gets rapidly into stride. In the district attorney's office the case is rated a rotten one, with flimsy evidence but the prosecutor is sure of conviction. The accused seem sure of that result, too. Action returns to the lunchroom on the evening of the electrocutions. There are only a few minutes remaining before the fatal midnight hour. Outside a crowd has gathered to read bulletins flashed on a screen by sympathizers. Those within the hash house read the bulletins from the window. Their bowed heads and furtive whisperings tell the story. Rosalie, Macready's fiance, is convulsed with grief as the curtain descends.

Charles Bickford, lie of the flaming thatch, is the bitter Macready. Horace Braham is just as effective as the aesthetic Capraro. The fire of Leo Bulgakov, as a radical who confesses to the murder and who is more violent than the others, is one of the strongest forces in the play. Sylvia Sydney is Rosalie, the only woman in the cast save a perjured witness and a Salvation Army girl. Miss Sydney was rather well dressed in drab surroundings but proved a clever emotional actress. Sam Coit, a fatalist; John R. Hamilton, the defense attorney, and Morris Ankrum, who would rather be a bum, also are well cast.

"Gods of the Lightning" is in a small theatre and must do well to survive. The presentation, made by Hamilton McFadden and Kellogg Gary, will doubtless attract considerable press mention but chances are against it landing.

Ibee.

GIRL TROUBLE

Richard Herndon presents this Barry Conners comedy in three acts and two sets, starring and directed by Allan Dinehart. Settings by August Vimnera. At the Belmont, opening Oct. 25. $4.40 top.

Mrs. James Lockhart, Sr. ..... Lucia Moore
Georgia Robertson ..... Virginia Howell
Chauffeur ..... Charles Peterson
Sutton ..... Edward Broadley
Bill Carson ..... Jack MacBryde
Jimmy Lockhart ..... Allan Dinehart
Dr. Coleman ..... Wallace Erskine
Prof. Errickson ..... Boyd Davis
Angela Cadwell ..... Sara Haden
Evelyn Waldron ..... Dorothy Hall
Cissy Willard ..... Georgie Lee Hall

Some picture company will have a lot of fun with this one if Richard Herndon doesn't decide to shelve it before the necessary three weeks expire and he won't. This talky, lightweight and occasionally very slow comedy, is in for $4.40, with an excellent cast. The top is too high despite the diminutive house. It doesn't indicate itself as better than a moderate gross show at any time, with the chances it will have departed by Christmas. If it weren't for the personnel "Girl Trouble" probably wouldn't have made its Broadway debut in its present state.

And yet Barry Conners hasn't done a bad job. The author has sprinkled many crackling cracks through the dialog, even if separated by too much book. If the premiere performance seemed slow in tempo, this impression was mightly helped by a 9 o'clock start and long intermissions. Metropolitan first night mobs are as impatient as they love to be sophisticated. They want to be seen, see and run. Hold 'em up by prolonged delays for just a fair show and the word-of-mouth becomes unnecessarily vitriolic.

Few plays have ever been as bad as the exiting lobby comment on this one implied. Neither fair to the show nor author, with some of the first string critics entirely passing up the third act. But the fault was unquestionably in the show. Begging to be played as a farce, it's trying to be sedate. Allan Dinehart directed, and must shoulder some, if not all, of the responsibility.

If this cast isn't aces back to back, then the boys have entirely given up stud for bridge. That goes from Lucia Moore as a "Silver Cord" mother of a lone son to Edward Broadley's valet, plus Dorothy Hall, Sara Haden and Georgie Lee Hall splitting honors with Dinehart. Latter gives a calm and good performance. Perhaps so calm at times as to seem methodical and so round shouldered in profile as to impair his appearance.

Georgie Hall plays her show girl from the hips, giving it plenty, while Miss Haden is about perfect as the common-sense girl from the middle west who would like to sign an official contract with Dinehart but who knows childhood friendships rarely blossom, and so laughs her way out.

Dorothy Hall spreads enough charm, refinement and appearance across the stage to possibly libel her assignment of a carnival youngster become a high diver and then successful on the stage. This last point is never made quite clear. All the men are uniformly good, with Broadley standing out.

Script is slow in the first act while planting the agitation of the mother over her much-guarded son, who has suddenly developed some ideas of his own on the powder and puff contingent. Taking about a half hour to get everything set, this stanza unfolds the best climax of the three acts when Dinehart brings in Dorothy Hall to introduce her to his frantic mom, and finally walks out after announcing she's the girl he married when he was 17, which union the mother immediately had had annulled.

Thereafter it develops that any action and laughs to be expected mostly wait upon the entrance of either Georgie Hall or Miss Haden. A scene between Dorothy Hall and Dinehart over a breakfast table

(Continued on page 55)

"Dugan" First Dramatic Click of Philly's Season; "Rosalie" Arrives

Philadelphia, Oct. 30.

At last Philly has a dramatic show in the smash hit class, its first this season.

It was "The Trial of Mary Dugan" that finally turned the trick. The booking was rather sudden which precluded great advance campaigning. "Dugan" was booked into Keith's which had done miserably with its first two legitimate bookings and which seemed, because of its large capacity, (2,200) to be badly adapted. Veiller's melodrama, however, clicked.

Play grossed better than $24,000 at $2.50. Saturday night alone did nearly $4,000. Probably good for eight or ten weeks.

Marilyn Miller and Jack Donahue arrived Monday with "Rosalie," said to be Ziegfeld's most costly production. Three weeks to important money are expected at the Erlanger.

The only other outstanding box office success of last week was "Treasure Girl" at the Shubert. This musical comedy with Gertrude Lawrence failed to hit capacity except on Saturday night, but trade was steady all week, upstairs and down, and with a $3.85 top ($4 on Saturday) it grossed between $31,000 and $32,000. The show goes into New York next Monday. Incidentally, the Shubert, with three hits out of four so far this season, is probably the only house in town that is out of the red.

Otherwise business was again badly off. Football crowds, plus cooler weather at the week end prevented an utter rout in some cases.

"Golden Dawn," in the fourth and final week of its return engagement here, went up at the Chestnut. The wiseacres figure that the Chestnut was the wrong house for a show of this kind, and believe that local theatregoers were skeptical, believing this to be a road company and a cheapened production which, of course, it was not.

"Hello Yourself!" benefited by the football crowds, being a collegiate show itself, but grossed only about $23,000 in its fifth and final week at the Forrest. Got great notices and a fine start; last fall it would probably have been a sensation, but because of bad conditions this fall, "Hello Yourself!" dropped after three first big weeks. However, definitely one of the few hits of the early season.

"Interference" wound up four weeks at the Lyric where, despite glowing notices, it failed to do as well as expected. Many figure it was in about two weeks too early, missing the class draw. The final week's gross did not reach the $9,000 mark.

"Congai," the dramatic tryout with Helen Menken, playing next door at the Adelphi, got mixed notices, the majority unfavorable, but got off to a fairly good start probably because of the rumors that the show was off-color. It proved quite tame, and the few snatches of smoky dialogue were cut early by the local censor. Between $9,000 and $10,000, enough to warrant keeping it here a third week.

So far the Shuberts' two North Broad street houses, Lyric and Adelphi, have not had one really solid hit.

Howard Thurston, in his second week, beat his first week's figure.

Frank Craven's "The 19th Hole" failed to show much strength in its return engagement at the Broad. "My Maryland," playing a single week at the Erlanger, was pathetic, and the "Grand Street Follies" was way off in second week at the Walnut.

Newcomers may change things this week. The advance for George Tyler's "Macbeth" at the Broad was reported sensational. "The Royal Family" has also showed much strength in its advance sale at the Lyric.

A new Shubert operetta, "Music in May," arrived at the Forrest for an indefinite engagement, and Philip Goodman's "Rainbow" came into the Chestnut. The last-named was scheduled to open Monday, but a second postponement set it back to Tuesday. This is the fifth show this year in Philly to open on other than a Monday night.

Estimates of the Week

"Macbeth" (Broad, first week) George Tyler revival reports very big advance sale at $4.40 top. "19th Hole" disappointed in return engagement around $7,000.

"Treasure Girl," (Shubert, third week) Gertrude Lawrence musical comedy led the town, although a trifle off from first week's figure. Between $31,000 and $32,000. "Polly" next Monday.

Howard Thurston (Garrick, third week). The magician's usual steady business. The Theatre Guild in next week with "The Guardsman."

"Music in May" (Forrest, first week). New Shubert musical show indefinite. "Hello Yourself" off to about $23,000 in fifth and final week.

"Grand Street Follies," (Walnut, third week). This clever revue highly praised but has not shown much strength. "The Lady Lies" next week.

"Rainbow," (Chestnut, first week). Opening postponed to Tuesday night. "Golden Dawn" gained a little in fourth and last week, claiming between $23,000 and $24,000.

"The Trial of Mary Dugan," (Keith's second week). The season's first dramatic smash here. Got over $24,000 last week at a $2.50 top. Should stay eight weeks.

"The Royal Family," (Lyric, first week). Last year's New York hit in for four weeks with good advance. "Interference" dropped to around $8,500 last week.

"Congai," (Adelphi, second week). Mixed opinions. Encouraging start, but not entirely borne out in first week's figure. Reported a little over $9,000.

"Rosalie," (Erlanger, first week). Big Ziegfeld show in for three weeks at $4.40 top. May put house on the map again. "My Maryland" did miserable week's trade last week.

ENGAGEMENTS

Mary Stills, "Relations."

Percy Waram, Elliott Cabot, Helen Westley, Charles Courtneidge, Gale Sondergaard, Douglas Montgomery, "Major Barbara."

Robert Strange, Austin Fairman, Sidney Booth, Blythe Daly, Kirk Ames, Pauline Denton, Harry Barfoot, "A Most Immoral Woman."

George Probert, "The Squealer."

Reginald Mason, "Olympia."

Beth Meakins, Eric Titus, "Luckee Girl."

Leon Blank, "The Eternal Slave."

John Vosburgh, Emily Ross, Eleanor Z. Audley, Charles Dosch, Selwyn Goddard, Dorothy Chard, Ray Walburn, "On Call."

Joe Salvani, Mary Getlitz, Bradley Cross, "Americana."

William Frederic, "Skidding."

Frederick Trusedell, "Crashing Through."

Vivienne Hall, "Whoopee."

Richard Ross, "Courage."

Russell Stewart, "Black Scandal."

Jack Haley, Schwab and Mandell musical.

Vivian Hart, "Good Boy."

Eva Cavelli, Jack Hurlburt's Revue.

Anita Damrosch, "The Lady Lies."

Dennie Moore, "Jarnegan."

Lester Lonergan, "The House Unguarded."

Frederick Carpenter, Frances Mann, "Murray Anderson's "Almanac."

William Faversham, Jr., "Hotbed."

Fred Allen, Barbara Newberry, "Polly."

Herbert Clark, "Relations."

Elsie Ferguson, "Last Lover."

Fred Lightner, "Well, Well, Well."

Alyce Dera, "Brothers."

AHEAD AND BACK

Nellie Revell, publicity for J. P. McAvoy's "Americana."

Harry Keller, ahead of "Davy Jones Locker."

John Carney will be associated with the new Boston Madison Square Garden. It is now under construction. Carney was treasurer of Waldron's Casino, Boston, for several years.

Abe Blatt has resigned as house manager of the Martin Beck, New York, to become general manager for Herman Shumlin.

Thomas Van Dycke, who resigned post of general press representative for Sam H. Harris two weeks ago has been appointed general press representative for the Frohman Company.

Ann Grosvenor-Ayres has resumed her former post as general press representative for Richard G. Herndon.

Harry Shapiro, general manager Lew Cantor enterprises.

Harold Berg, advance, "The Skull" (on tour).

"Doc" McGonigle," p. a. for Crosby Gaige, succeeding Sophie Treadwell.

Capt. George H. Maines doing special publicity for "Cross My Heart."

Leon Blumenfeld, ahead of "On Call," due at Wallack's Nov. 12.

Charles W. York, ahead; William Cullen, back, with "Happy Days," coast musical; at Columbia, San Francisco.

Fred Kraemer, manager, and Lester Thompson, agent of "Gang War" at Majestic, Chicago.

Fred Szwelfer, managing; Leon Freedman, agent, for "Rio Rita," Illinois, Chicago.

A. E. Morgan, manager; Sid Smith, agent, for "Five o'Clock Girl," Woods, Chicago.

Harry Nelms, manager; Ralph Geraets, agent, for "The Skull," at Garrick, Chicago.

Plays Out of Town

THE MARRIAGE BED

Los Angeles, Oct. 25.

Play in three acts and one scene presented by Felix Young at the Mayan, Los Angeles, Oct. 17. Written by Ernest Pascal, staged by Robert Milton with settings by Hans Drier. Premiere $5.50 top.

Mary Boyd.....Alice Joyce
George Boyd.....Owen Moore
Cecily Reid.....Sylvia Beecher
Christine Kennedy.....Doris Lloyd
Mrs. Reid.....Blanche Friderici
Mollie Saunders.....Florence Mason
Andrew Trask.....William Davidson
Clyde Saunders.....Ernest Wood
Mr. Reid.....Wm. A. Turner

Felix Young is now a producer. He got hold of a play that Ernest Pascal nobly worked out on marriage problems. Great topic anytime, even though not so shocking to the audience ears as it might have been 10 or 15 years ago. Then Robert Milton, who is a craftsman superb at the art of staging, came into the fold and put this one on. To seal the production parcel, the producer then got hold of Hans Drier to design the sets. The gang did a good job all around.

In the unfolding of the Pascal thesis, one hears a 95-minute debate. Interesting, but for acting, quite negligible. Story is of a tired business man. After 10 years married and a couple of kids, he starts getting successful. Meets a gal. Falls for her. The wife's mother and some of the family come forth to tell the wife what is going on. The wife calmly tells them she knows and they should mind their own affairs.

Wife says she will not divorce as the mother did on the impulse because she knows it is only a passing fancy and does not want her home life wrecked nor does she want to sacrifice what she has a chance of getting through her marriage.

Hubby fesses up and wants wife to give him a divorce so he can marry the dame. Nix is the answer, without hysteria or ranting by the wife. Then hubby and dame come to the house and the gal decides she will make the plea herself as a little stranger is coming along. She meets the sister of the wife, who is a gal that has fallen for her boss and been nailed by his wife. She frankly says that living together is no harm in the set she travels as many of the members cannot get divorces, etc.

In walks the wife. She puts the chill on the dame when she asks for the divorce and tells her to get out, have her baby or anything else. Kid sister interrupts, telling wifie she is wrong, citing her own case. Meantime, hubby has been up to look at the kids and when he comes down wife says okay, get your divorce.

Kind of interesting up to then, but not as naughty as the audience expected. Comes a rather weak third act where the hubby brings a gift for one of the kids and tells his wife the dame had blown on him and that he is off his nut as a result. Wifie meanwhile has sort of taken on a friend of his who is a lawyer and has been a great help to the hubby. Friend says he wants to marry the wife and hopes they will continue to be friends. Hubby, groggy and not caring what happens, puts the okay on that one.

In walks the dame to tell the wife she blew the hubby—no baby, etc., and that she is through with men. Hubby comes on scene and tries to square dame but she will not have it. Then the other guy makes the proposition to wife. She says nix. Husband then tells how he loves kids and how he wants to teach his boy to ride a bicycle with curtain going down on wife indicating by facial expression that he can come back home.

Milton did a good job. His touch helped immensely. Alice Joyce as the wife actually played the part and looks like a bet for the talkers. Moore played the role in one of those nonchalant styles that does not call for romance or acting. Just one scene where temperament comes out and that is all. As the dame who causes the trouble, Doris Lloyd is there. Blanche Friderici as the old fashioned mother—perfect. Rest of the cast okay. All picture people who can talk.

If there are a lot of fellows who step out on the missus and fear meddlers' tales and want to show wives that they should be broad minded, this one is liable to get lots of trade. But the t. b. m. who steps and does not want to tip wife off to anything will not want the missus to see the show.

Had this one been put on the boards 10 years ago it would have been a b. o. natural. Today it is debatable as is the text of the play in expressionistic form. *Ung.*

TREASURE GIRL

Philadelphia, Oct. 30.

This second Aarons and Freedley musical tryout of the season here, and their seventh production to be shown in this city prior to Broadway presentation, shapes up as one of the smoothest and most complete of the list. It has created favorable word-of-mouth that has resulted in great business throughout the local run. Since opening, the book has undergone certain changes, and specialists have been called in to give Walter Catlett more comedy gags. However, the principal alteration has been the exchange of the first and last scenes.

Reason was obvious. Opening chorus, both in tune and dancing, was a panic. Opening night it came close to stopping the show. It gives the show a whirlwind finale.

Presentation is featured by three things: Gertrude Lawrence, George Gershwin and Bobby Connolly. First named has never shown to better advantage in this country. Book by Vincent Lawrence and Fred Thompson, although conventional to a degree, affords Miss Lawrence a chance to be a clown, a romantic heroine, a dancer, a vocalist and an exponent of high comedy. She has eight numbers, and five may be included among the outstanding hits of the piece.

Gershwin's score is one of the best he has ever offered. Some of the numbers are not put over as they should be, but there is no reason why the following should not be recorded in the hit class by the time the show gets to New York: "Feeling I'm Falling," "K-ra-zy for You," "I Don't Think I'll Fall in Love Today," "I've Got a Rainbow," "Oh, So Nice," "What Causes That?" and "Where's the Boy." Of this array, "Feeling I'm Falling" gets the big plug, with "Where's the Boy" as runner-up. "I've Got a Rainbow" (which has some of the same lines as Jolson's number in "Singing Fool") is the outstanding dance contribution. It's on the order of "Hallelujah." This is Connolly's high spot, although his staging of the dance steps is distinctly good throughout. "I Don't Think I'll Fall in Love Today" is the best on lyrics, and represents Ira Gershwin's best contribution.

Cast, besides Miss Lawrence, is okay, with Paul Frawley as the juvenile. Catlett, Mary Hay and Clifton Webb outstanding. Frawley both sings and acts efficiently. Catlett struggles with a paucity of comedy lines, but has improved his role immensely in a week's time. Miss Hay seems glad to be back on the stage, and registers far more forcibly than she did in "Sunny." Webb, too, clicks better than he has in some time.

Joseph Urban has outdone himself on settings. There are four that stand out, and they should cause talk. Costumes are especially colorful and tasteful.

Story concerns a treasure hunt instituted by a millionaire. The heroine, badly in debt, uses all kinds of means to find the buried wealth, and is eventually stranded on a lonely island with the hero, whom she previously flouted. Here is his chance to do a caveman, and he does it with a vengeance.

"Treasure Girl" is what might be termed a class show. No slapstick comedy and no rough and ready features. Fun is legitimate, book is adhered to all the way, and, at the same time, dancing is emphasized. It should be a real hit. *Waters.*

New Writers

There's a feeling among the musical comedy authorizing aspirants that there's a good chance for new writers right now, more than ever before.

The talkers are grabbing up everything and everybody in sight, hence the windfall for the embryos.

THE QUEEN'S TASTE

Boston, Oct. 27.

Comedy with music in three acts and four scenes. Presented by the Shuberts. Based on the original, "A Royal Family," by Capt. Robert Marshall. Adapted by Fanny Todd Mitchell. Music by Alberta Nichols. Lyrics by Mann Holiner. Staged by George Marion. Dances and ensembles by Raymond Midgley. Special dances staged by Chester Hale. Orchestrations by Emile Gertenberger. Settings by Watson Barratt. Premiere at the Shubert theatre, Boston, early in October.

Louis VII.....Eric Blore
Queen Margaret.....Clara Mackin
Queen Ferdinande.....Alison Skipworth
Countess Carini.....Meeka Aldrich
Baron Von Hoblenson.....Mark Smith
Grand Duke Hubert.....Florenz Ames
Princess Angela.....Jeanette MacDonald
Bijou.....Virginia Watson
Queen of Beruscon.....Carl Randal
Servant.....James Ray
Prince Constantine.....Roy Hoyer
Philemon Button.....Gus Alexander
Mr. Sneckenberger.....Arthur Cole

The Shuberts have sunk a lot of dough in this antiquated musical, and it looks as if it will stay sunk.

Nearly 30 year ago it was a neat little comedy at the Lyceum, New York, with such players as Mrs. Gilbert, W. H. Thompson, Charles Richman and Annie Russell. In making the 1928 musical adaptation with the Chester Hale girls and a musical but pepless score, it was apparently believed that the old vehicle would carry through with its modern trappings, including the now impossible scene of the lovers hiding in the tree while the royal family ate lunch on the lawn, unable to understand why crackers and other comedy props fell from the tree.

It just doesn't click. Recasting has been tried, and everything from hoke to aphrodasiac has been injected into the production without success. The next step will probably be the addition of a few specialties and possibly Max Figman as a comedy builder, as J. J. Shubert seems determined to carry on with the production into New York, where, of course, stranger things than this have happened.

The story concerns a foreign principality in financial stress and a marriage between the princess and the prince of the adjoining kingdom. The princess falls in love with a humble stranger, and when the marriage is finally forced, she finds the humble stranger was the prince in disguise. There you have it. There is the old dowager, the philandering old brother of the dowager, the comedy chief of police, the comedy king and all the other ingredients that have served so long and well in musical comedy.

Some of the comedy has possibilities, including the modern touch of the dowager reading the testimonials she signed in blank with Mr. Ginsberg, her American agent, who has her endorsing correspondence schools, washing machines, and what have you. There is a scene where a war is planned along convenient schedules, with the principals forgetting the war in trying to recall the name of the opera in which an apple is shot from a boy's head.

But in the main the musical adaptation has been followed too literally, on the theory that what used to be good ought to still be good. One remedy might be to turn the show over to a showman who never saw the original book and then let the chips fall where they may, much as a popular novel is rebuilt for a popular movie production.

As it now plays "The Queen's Taste" hasn't a chance. *Libbey.*

NOBODY'S GIRL

Buffalo, Oct. 26.

Three act musical romance. Score by William Ortman. Book by John E. Young. Lyrics by Gus Kahn and Ray Egan. Musical numbers staged by Busby Berkeley. Produced by Adaart Producing Co., under direction of J. A. Reed. Cast includes: Ilse Marvenga, John E. Young, Joseph Mendelsohn, George E. Mack, Roy Cropper and Nannette Flack.

"Nobody's Girl" struck Teck for its second week en route to Detroit. In its present shape it looks like the greatest waste of first class talent here in a long time.

In every department except one it lacks distinction or anything to carry it out of the ranks of the ordinary. The exception is the singing.

Score is by William Ortman who directs the orchestra; book by John E. Young, principal comedian. Ingenue is Eulalie Young, and the Marvenga-Ortman combination is, of course, known. The score is mediocre, the book stiff and stodgy and utterly devoid of comedy and the lyrics of Kahn and Egan can scarcely be said to be unusual.

Busby Berkeley's contributions consist of two dancing numbers, the only ones in the show, and especially well done, standing over the rest of the production. The production looks to be the result of a close corporation idea and needs new blood badly. A good book doctor might prove a life preserver.

The story laid in Czecho-Slovakia has to do with the disappearance of Joseph Nowack 15 years before, leaving behind wife, daughter and a charge of embezzlement. He returns unrecognized as Joseph Nobody. After the first act the story blows completely without even a semblance of a logical idea or conclusion.

Comedy is by John Young as Johnny Crow, American aviator. In Czecho-Slovakia as a result of a non-stop trans-Atlantic flight. What comedy there is is brutal.

The performance depends mostly upon the local effects with the chorus selected for vocal ability rather than looks. A male chorus and that with other evidence that Ortman has the "Student Prince" complex. Roy Cropper turns in an excellent tenor performance but nothing more, and Joe Mendelsohn plays the father in grand opera style. The honors go to Miss Marvenga who in voice, appearance and general deportment is par excellence.

The costumes are bright and the ensembles well directed. *Burton.*

THESE DAYS

Hartford, Conn., Oct. 26.

"These Days" which began life last year at the University Theatre, Yale, New Haven, saw its first professional performance at Parson's Theatre in Hartford this week. Professor George Baker's dramatic performance now staged by Arthur Hopkins found a mingled sentiment in this city. The Robert Edmond Jones settings are good, the players are effective and should stay through a season in New York. The play was written by Katherine Clugston, a Yale dramatic student.

Miss Clugston has evolved an unusual play based on the problem of the education of rich girls. The piece employs many different characters, only one of whom goes through the whole story. It has unpleasant features, delving into some morbid phases of psychology. It is brutally frank in language and profane in the thoughtless profanity of youth. The play was formerly known as "Finished" which is more appropriate than the title used at present.

Beginning in a brief scene in which school girls are seen on their way home from school for Christmas, there is some good character drawing immediately made evident. The love story of the rich girl cursed with unhappiness at home begins here. Then her home life is shown rich in everything material, poor in everything else.

The school scene that makes up the second act is long and introduces many characters and interests—the tyrannical school mistress reigning over her charges through the power of deceit and using base methods of appeal to the emotions of adolescence. Then the hurried elopment of the girl with the boy who loves her well and finally, two years later, the scene of complete disillusionment despair, divorce in atmosphere of luxury and abandonment. The final scene is wholly apart from the rest of the play in characters except the girl whose character-study makes the story.

Mildred McCoy plays the enormously difficult part of the girl with a growing power. Her work in the emotional scenes is clear and final. The school girls are well assorted. Mary Hall playing the profane and ultra modern youngster, Katherine Hepburn an admirable and saner role. Helen Freeman gave a convincing portrayal of a woman of suppressed desires—an unpleasant character and an evil one. The George McQuarrie's bit as the drunken father was good. There was good playing, too, in minor roles of the school girls and others.

HARRIS WANTS INA CLAIRE

Jed Harris is angling for Ina Claire as star of his next production "Children of Earth," by Edwin J. Mayer.

Miss Claire is under contract to Flo Ziegfeld, Jr., as potential star of the musical version of "Nell Gwynne." Latter is set back indefinitely.

CANNED MUSIC OUT

Waterbury, Conn., Oct. 30.

Jacques theatre, stock, which has been operating over a year with a phonograph in the pit, now has an orchestra. Louis Di Vito is leader.

Chi "Front Page" Troupe Will Play at Erlanger

The Chicago company of "Front Page" has been booked into Erlanger's in that city where it opens Thanksgiving week. It is the first booking of the Jed Harris management through the Erlanger office.

It was stated at the Harris office that it is independent, there being no definite affiliation either with the Erlanger or Shubert booking offices. It was explained that relations with the Shuberts are the same in the past and that there was no Shubert theatre available in Chicago at Thanksgiving time.

When Harris rented the Times Square, where the original "Front Page" is current, the house was rated an indie starting this season. House is one of the Selwyn trio in which the Shuberts were interested on a percentage of the profits basis. That agreement expired Sept. 1.

"Front Page" is the first production Harris has made without a booking affiliation.

Carroll's Pipe Organ

The pipe organ as a legit house feature becomes a reality in a few weeks when Earl Carroll will use one on the rising platform in his theatre during the present "Vanities."

Carroll got credit for being the first to put the rising orchestra pit into operation in a legit house.

In January, when the new edition of "Vanities" opens, Carroll will have three pipe organs in the Carroll theatre instead of one, with eight girls playing them, by way of injecting a novelty into the show.

Tent Actors Suspended

Eddie Cole and Charles Clyne, former members of the Jack Kelley Stock, have been suspended indefinitely by Equity.

Suspension was made upon complaint of Kelley, who charged both with unbecoming conduct.

Kelley's troupe is a tent outfit touring the middle west.

First Night Delay

Chicago, Oct. 30.

"Five O'Clock Girl" got off to a tough start opening night (Sunday) at the Woods. Delay in putting up sets caused the show to be retarded more than half an hour and the first nighters were in an ill humor by the time the curtain finally flew. Among other things, pit musicians came in late.

One break the show got was that the first string critics were not there, the boys having gone to "Gang War."

Duet Play Resumes

The performance of "Jealousy" at Maxine Elliott's was called off Monday night because of illness of John Halliday, who supports Fay Bainter in the two-person play. The audience was dismissed and money refunded. Halliday was in considerable pain, but was reported in good condition last night (Tuesday) when the play resumed.

PERCY HALL SUSPENDED

Percy Hall reported by a traveling representative to Equity as appearing in a non-Equity rep company, the Rosalie Nash players, was suspended for two months.

It was found that Hall is in arrears to Equity for money advanced when stranded in 1924 and he was ordered to repay the debt of $70 on the basis of 10 per cent. of his salary when resuming playing.

Wall St. Broker Backer

World's Worst Woman," dramatization of a motion picture scenario by Sidney Golden, by Mark Linder, will be initial production of John McBride, Wall Street broker who is taking a fling at legit producing as a side line.

The piece goes in rehearsal next week.

Zach Harris' Coast Show

Los Angeles, Oct. 30.

Zach Harris, New York legit producer, will stage his first show on the west coast when he presents "Trial Marriage" at the Egan, Nov. 12, with Louise Glaum, former screen actress, as the star.

Philip Whiting is directing.

3ON JOUR
JACK FORESTER
FEATURED
CASINO DE PARIS
DOUBLING
PERROQUET

Nan Halperin
KEITH-ALBEE CIRCUIT

Plays on Broadway

(Continued from page 53)

doesn't rate the many minutes given to it, although nicely played by the couple. Last act is conventional in having the mother worried into submission and a guilty conscience, plus permission for her boy's second marriage to the same girl. Title is derived from Dinehart being in demand by his former child wife, the show girl who wants to exchange a husband and a gray-haired provider for two tickets to Havana, and the home town damsel destined to always be just an understanding friend.

As a play Connors' story doesn't stand up, because it telegraphs its answer early and there isn't sufficient pace or material to hold the interest during the interim. Certain lines spasmodically sparkle, but the rest of it is pretty much routine. The screen is where it belongs, perhaps with sound but no dialog. The studio can fill in the implied and talked-of offstage action, Connors' punch lines being certain as laugh titles. *Sid.*

CRASHING THROUGH

Oliver D. Bailey production of comedy-drama in three acts (single set) by Saxon Kling, staged by the producer; setting by P. Dodd Ackerman. Opened Oct. 29 at the Republic, New York.

Philipots.....Alf Helton
Jones.....G. Lester Paul
Consuelo.....Rose Hobart
The Dowager Mrs. Poole.Henrietta Crosman
Martha.....Marie Haynes
Richard Jefferson.....Robert Harrigan
Christopher Manson.....Gavin Gordon
Another Steel Worker
Walter W. Shuttleworth
Peter Poole.....Frederick Truesdell
Terese.....Eleanor Woodruff
Adre Da Silva.....Alberto Carillo
Mrs. Harvey Robbins.....Judith Vosselli
The Bishop Frost.....Albert Bruning

"Crashing Through" is a dud. It probably won't create a crush even from the gate-crashers. Marking Oliver D. Bailey's comeback as an active producing manager, at his own house, it's a certainty the entrepreneur-lessee of the Republic will have to look about for a new tenant.

Saxon Kling, the author, a former actor identified with the Greenwich Village thespians some years ago and latterly on the coast in pictures, meddled with a theme that was too much for him. He wandered and wallowed about and after getting to it, finally, in the third act, it proved far beyond his dramaturgical capacity.

It's hi-hat stuff, with the old New York family of Poole very gah-gah about proprieties, formalities and swank, even though both parents of Consuelo Poole have since divorced, married and divorced again, and both are on the brink of third matrimonial ventures. Amid such environment, with only a captious but profoundly wise grandmother, the dowager Mrs. Poole, to lean on, Consuelo has ideas all her own.

For one thing a Viking steel worker up in the clouds smites her. When he comes crashing through the skylight, it's the beginning of the end, even unto a companionate, with both reveling in their impending offspring voluntarily without benefit of clergy. Of course, the mater and the pater and the grandmater and all the other tomaters go in for significant exclamations of "not that——!" and "you mean——!" as the leading pair proudly delight in this unconventional situation. Of course, there's the usual compromise to convention, with a bishop handy on the scene to take care of that certain ritual business, and so it ends, with love and youth flamingly, if lawlessly, triumphant over doddering respectability attained through the media of a marriage ceremony and a divorce lawyer. And, of course, the understanding granny is the exception, siding with the hapless lovers.

Conceived ultra-modernistically, the playwright becomes banal in spots. He makes his people use "menage" for house, a good old stolidly respectable noun, and altogether sounds like the "Graphic" putting on the ritz. Which is a good enough idea.

The hero, too, is probably the Gene Tunney of the Iron Workers' Union, indulging in poetical flights and freedom of fancy not to be associated with any self-respecting riveter, particularly if he's a good one such as Chris Manson boasts of being.

Casting is so-so. Henrietta Crosman as the irascible grandmother was convincing.

One of her lines, considering that Miss Crosman is the wife of Major Maurice Campbell, prohibition enforcement chief in New York, was an inside laugh. She said something to the effect that "people should drink liquor as the good Lord made it and not all shaken up" (referring to cocktails), which, if literally applied to that devastating nite club mortician, Maj. Campbell, doesn't go, whether straight or mixed.

Rose Hobart as the unconventional heiress was prominent throughout and likewise effective. The rest were fair to mediocre. Judith Vosselli should be spotted, incidentally, not with her back to the audience, particularly in that decollete of hers.

A flop. *Abel.*

EXCEEDING SMALL

Drama in three acts by Caroline Francke presented at the Comedy Oct. 22 by the Actors Theatre, Inc. Staged by Rachel Crothers.

Platz.....Eddie Garvie
A Man.....Arthur Leonard
Another Man.....Robert Hudson
Min.....Kathleen Lowry
Bob.....Kenneth Dana
Gert.....Ruth Easton
Ed.....Eric Dressler
A Blonde.....Nan Converse
Her Boy Friend.....Frank Frayne
A Young Man.....Jack Daniels
His Girl Friend.....Gertrude Winborne
Bee.....Maybelle Beadling
Harry.....Walter Speakman
Lou.....Gordon McRae
A Girl.....Mary Bradbury
Another Girl.....Dorothee Nolan
Mrs. Marone.....Caroline Morrison
A Doctor.....Halliam Bosworth

Actors Theatre, an independent producing group formerly known as the Equity Players, has taken possession of the Comedy for its seventh subscription season. Selection of "Exceeding Small" as the opening offering was not a lucky choice. Won't be long before another production will take its place, despite the general merit of the play and its presentation.

"Exceeding Small" is taken from real life. Authors before Caroline Francke have attempted to depict all manner of things on the stage, but like the new play it was not good theatre. These days tragedy must be surrounded by novelty to achieve financial success. Several plays with tragic plots arrived this season before "Exceeding Small" and are doing well because of the element of novelty.

When a young man, just wed, gets a heart attack and is told he must take a complete rest for six months it strikes pretty nearly home. Ed and Gert are as much in love with each other as any young man and woman could be. The play's sincerity establishes that fact. But these kids have little money—they are the kind who keep company. Both work and even to be married was taking a chance, the girl fighting against probable future poverty, but finally succumbing because Ed is the only man for her. They are faced with a barrier unsurmountable to them. Without the money to provide for themselves, and learning from the doctor that Ed can live for only a few years at best, and sure that she could not go on without him, they commit suicide together. The gas is turned on in their cheap room and that's the curtain.

Play gets off to a promising start, the first act being in a Chink joint and dance hall. That calls for the use of most of the 22 people in the cast. The second and third acts are progressively quiet and sombre.

Ruth Easton, a comparatively newcomer, gives a fine performance as of Gert. Eric Dressler is Ed and he too contributes a real characterization. The Min of Kathleen Lowry was liked and in smaller parts were Kenneth Dana, Eddie Garvey (very good with a dialect) Caroline Morrison and Halliam Bosworth.

Actors Theatre has a rental arrangement that gives the organization a good chance for a successful season. Should they land another "Saturday's Children" it would be a clean-up. "Exceeding Small" is well done, but has no chance to reap profits. *Ibee.*

The Unknown Warrior

Drama in three acts. Translated from Paul Raynal's French "Le Tombeau Sous l'Arc de Triomphe," by Cecil Lewis. Presented by Charles Hopkins at his theatre Oct. 29. Staged by Hopkins.

A French Soldier.....Lester Vail
An Old Man.....Tyrone Power
Aude, who is 20.....Beatrix Thomson

The longest drawn out weep writing among the growing flock of tragedies on Broadway. The program, numerous in credits, states "The Unknown Warrior" was first presented at the Comedie Francaise, Paris, and subsequently in other European capitals. But its sombre, highbrow proceedings cannot be expected to achieve fame on Broadway.

As to actors, it goes into competition with "Jealousy," which has two players, as against three in "The Unknown Warrior." "Jealousy," too, is serious but by far the more moving and interesting. One observer made the suggestion that some manager might attempt to present a one-person play by the use of a ventriloquist.

"The Unknown Warrior" has many bitter phrases against and about the war. That war is useless and brutal is but one. It is more a protest against war than a drama. Its story impressed as being the author's idea of what may have happened to the Unknown Soldier, in this case a Frenchman.

The play begins with the return on leave of the soldier. The joy of his father and his fiancee, Aude, is blighted by a telegram which arrives almost at the same time, summoning the man back to his regiment. He has become embittered with the hardships of the front. His five friends have died in action. All that he looks forward to is the virginal Aude. There was to have been a wedding, but with only a few hours remaining before he returns, the ceremony has been set back. The girl, in her adoration, wants to give herself to him, and the pair declare themselves wed. In his bedchamber there is some doubt about her love for him, and that portion of the play is particularly clouded.

The soldier's return to the regiment virtually means his death because, as a price for his leave-taking, he had volunteered to go beyond the French lines on a grenade party. The young wife swears that she will join him beyond the day she learns of his death. Before he departs in the early morning, the soldier puts his house in order. First he brings his old father to the realization of the terrors of war, and in the end obtains the promise from Aude that she will go on living if he dies, but that she must select some soldier as her future mate. On his side he declares his belief in God, whom he had denied, and he departs with the words of Aude, "I love you," the only thing he cares about.

There is much of the poetic in "The Unknown Warrior." It is given to long speeches, little action, much anguish. Lester Vail is the soldier, bitter and doomed. Beatrix Thomson, who must leave the cast because of Equity's rules on aliens, is the girl. She is very good, but another actress must be selected within two weeks. Tyrone Power is the father.

This is totally different from war plays as Broadway knows them, but that is not enough to attract other than a limited clientele. Too limited to last. *Ibee.*

Two Mikes in Again

The two Mikes—Mindlin and Goldreyer—are back in show business and teamed up again. The boys have dug up a bankroll or saved it up themselves, the guarantee coin being posted with Equity and they are already to shoot.

The show is tentatively called "This—Queen of Sheba." Last time the Mikes were together they did "The Last Warning," with a dozen other guys having a piece of the show.

Mindlin is said to have done very well with sure-seater picture houses. He has two now and will have another. The Goldreyer Mike has been press agenting Yiddish shows.

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AND EVERY TYPE OF DANCING SKILLFULLY PERFORMED

Disk Reviews

By ABEL

Nick Lucas

Crooning troubadour, as Lucas is styled, has a couple of pat numbers for his intimately sympathetic vocal delivery in "Marcheta" and "Waiting for Ships That Never Come In." Both are ballad revivals. Violin and guitar accompaniments add further charm to the numbers. Brunswick No. 3968.

George Olsen

Two theme songs, "Sonny Boy" (fox-trot) and "Beggars of Life" (waltz), are coupled by George Olsen and the Troubadours, respectively. Besides their appealing charm, which is the basic keynote of all picture theme songs, considering that they are the dominating themes, both make excellent dance numbers. Victor No. 21683.

Galla-Rini

This exclusive Brunswick artist is a wicked accordionist. Galla-Rini, a standard in the varieties and picture houses, displays his wind-jammer virtuosity with "Gotta Big Date With a Little Girl" and "You're a Real Sweetheart." Murray Peck contributes vocally.

Adelaide Hall

Get a load of Miss Hall, from Lew Leslie's Blackbirds revue, with the torrid ditties from the show, "I Must Have That Man" and "Baby." The original band from the Leslie show furnishes the accompaniment.

Paul Whiteman

A couple of Feist hits are backed up on a 12-inch concert disk by Whiteman, one of them the picture theme song hit, "Jeannine," and the other the appealing "Gypsy." The latter number is one of Whiteman's song features on his concert tour and was originally introduced by him at Carnegie Hall recently. Columbia No. 50095.

Jesse Crawford

Paramount organist star has enlisted a tenor and a harp for novelty accompaniments on his latest Victor release. The selections are "Just a Night for Meditation," backed up by a rose song, playing impressively as ever before.

Ruth Etting

The "sweetheart of the Columbia records" has been keeping away from the disks a bit over-long. Get a sample of her interpretations of "Sonny Boy," doing a femme Jolson with Al's "Singing Fool" song hit, and repeats with "I Still Keep Dreaming of You.'

Maurice Gunsky

This vocalist is one of the opportunists of radio. His confidential manner of singing via the ether endeared him to a western radio public and put him into the big money division for personal appearances. His renditions of "Paradise" and "Dolores," both theme songs, evidences the whyfor of his larynx appeal. Columbia No. 1564.

Leo Reisman

Crack dance maestro from the Hotel Brunswick, Boston, is Columbia's New England ace. Reisman does the "Vanities" selections, "Once in a Lifetime" and "Vanteaser" and produces a pair of bracing fox-trots.

Henry Busse

Proving that you can't keep a good song down, "One Step to Heaven" and "How About It?" survivors of the flop "Say When," mark Henry Busse's debut as a Victor recording artist. The ex-trumpet star with Whiteman was the band attraction of the musical. Busse has since trekked westward to m. c. on the Coast. In this disk, his first for Victor, Busse dishes forth some plain and fancy dance music, with the muted brass naturally prominent in the arrangements.

Kenn Sisson

Sisson was best known as a Ben Bernie protege and arrange., thus coming to the fore and into demand as an orchestrator for the music publishers. Kenn Sisson now has his own dance band and with "Don't Keep Me in the Dark, Bright Eyes" and "If You Don't Love Me," he manifests his dansapation prowess as well. Both are rhythmic fox-trots, with Jack Parker and Francis Luther further contributing vocally. Brunswick No. 4018.

Paul Whiteman

Whiteman again, this time on Victor Nos. 35933-4, two 12-inch disks being required to can the new Ferdie Grofe "Metropolis," a blue fantasie. It's one of Whiteman's feature numbers on tour in concert and was recorded by him last spring prior to the expiration of his Victor contract, following which Whiteman switched to Columbia because of better terms. "Metropolis," as the title implies, is a tone poem of a throbbing American city, and Grofe has outdone himself on the orchestrations of his own composition. Voices are intertwined on occasion with the instrumental interpretation. Product is a majestic, inspiring symphonized jazz.

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New York
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Picture Song Working For Pub. and Screen

The picture song, from the music men's viewpoint, is the millenium. It's the quickest, easiest and least expensive means of song hit making ever known.

The biggest song hit in the career of Leo Feist, "Ramona," cost the least to exploit, since the picture carried it. Ditto Feist's "Jeannine, I Dream of Lilac Time," from the film of that name.

Al Jolson's "Sonny Boy," DeSylva, Brown & Henderson's hit, proves anew that Jolson can make any song a hit. Jolson used to do it single-handed but now it's scores of Jolsons, on the talking screen, and it costs the firm next to nothing for the grand plugfest. Ditto with the same firm's "Angela Mia" ("My Angel") from "Street Angel.'

From the picture producers standpoint, the song hook-up is invaluable. It gives their celluloid product a new form of plugging and exploitation over the radio, on the records and in the streets, through mass whistling and harmonizing, which no amount of paid advertising could accomplish.

Jolson-Brunswick Renewal

Al Jolson has renewed his contract with Brunswick at $5,000 a record. Jolson's "Sonny Boy" recordings, backed up, are past the 300,000 sales mark in the first four weeks on the market, and indications are it will top 1,000,000, establishing a new record high for the company.

This is Jolson's first real big money-maker for Brunswick. His past releases, because of the terrific guarantee to the comedian, have proven financial losses. Brunswick charged it off to advertising, counting on the Jolson prestige. Jolson now figures he owes Brunswick an obligation for its consideration, being additionally a stockholder in the company.

Second Wife's 2nd Suit; Kaley Divorce Up Again

Chicago, Oct. 30.

Second wife of Charles Kaley, m. c., at Marks Bros.' Granada and Marbro theatres, has again filed suit for divorce against him. She charges cruelty.

Mrs. Alfeld Kaley, non-pro, married Kaley in January and started suit against him in February. They later became reconciled. The Kaleys were living together until last week.

About a year ago Kaley eloped with Hannah Williams, of the Williams Sisters, with the girl's mother causing an annulment almost immediately.

26 "Jeannine" Disks

Los Angeles, Oct. 30.

Figures from various recording companies show 26 records have been made from the melody of "Jeannine, I Dream of Lilac Time."

The flexibility of the music in this theme song is illustrated in the variety of ways in which it has been recorded. These include songs, dance and symphony orchestrations, organ and piano selections.

Companies that have produced records, includes Edison and Columbia with four each, Brunswick, Velvetone, Okeh, Bell, Pathe, Plaza, Cameo and Graygull two each, while "Q. R. S." and Pianostyle have each made a piano role.

HERE AND THERE

Marvin Lee, formerly Milton Weil, is now traveling rep for DeSlyva, Brown & Henderson, Inc.

Lionel Kennedy's Band opened at the Rainbow Dance Palace, Bolton Notch, Conn., for a winter engagement.

Julius Lenzberg has returned to his former post at the N. Y. Hippodrome after a brief absence spent in directing the 81st st. orchestra.

Al Moore, in vaude and picture houses with his band, has shelved his orchestra to direct the orchestra for the new Keith Memorial theatre, Boston.

Drops Bands for Acts

Cincinnati, Oct. 30.

Castle Farms has dispensed with feature bands and is playing acts instead.

New floor show includes Lafayette and La Verne, Babe Sherman and Helen Mignon.

Hits in England

Lawrence Wright, English music publisher, is coming over on the "Leviathan" Nov. 2. DeSylva, Brown & Henderson hold the American publication rights to "My Inspiration Is You," a Wright publication, which is by the same writers as "Among My Souvenirs," which the same two firms exploited on both sides of the Atlantic.

Irwin Dash, the American song exploitation man whom Wright imported to London under contract, says the big American songs in England are "That's My Weakness Now," "Stay Out of the South" and "Ramona" and the native product that's selling is "Inspiration," "Just a Little Fond Affection," "I'm Sorry," "Mistakes," "Just Like Darby and Joan" and "Mary Brown."

Moret Loses Black

Ben Black has resigned actively from Villa Moret, Inc., as vice-president, although still retaining one-third corporate interest in the music firm. Black's contract with Publix calls for his song output to be published by the recently organized Famous Music Corp., of which Harms, Inc., is selling agent.

Famous is the Paramount-Publix's music publishing subsidiary and Black, as one of the m. c. staff, is in executive supervising charge of the circuit's masters of ceremonies.

PIT LEADER, M. C.

Los Angeles, Oct. 30.

Ernest Wehl, musical director at Loew's State for five years, is going to be a Fanchon and Marco m.c.

With name changed to Ernie Wales, he will open at the West Coast theatre, Long Beach, Nov. 4.

1 WK. OFF IN EVERY 7 FOR COAST MUSICIANS

Union Votes for F. & M. Proposal—Allows for "Swing" Outfits to Alternate

Los Angeles, Oct. 30.

By a close vote of 32 to 28 the local musicians' union voted to accept Fanchon and Marco's counter proposal to give musicians one full week off in every seven, instead of one day in every week.

This will give orchestras their vacations intact and will create a number of "swing" bands to alternate in houses as substitutes for vacationing musicians.

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Radio Rambles

By ABEL

Husing's Saturday Work

Ted Husing still remains the best football announcer in the east, cinching his favorable impression in the Princeton-Cornell game on the Columbia network. Graham McNamee was n. s. g. in the Yale-Army broadcast, although improving over last season.

After some transmitter trouble, the NBC's Concert and Artist Bureau program had the Ponce Sisters in some effective harmony duets. Henry Breuer's xylophone solos registered as did the Mediterraneans dance band.

Lopez Announcing

Vincent Lopez is back on the NBC network after an absence precipitated by the station's arbitrary rule against announcers making their own introductory speechlets. Lopez switched to WOR. B. A. Rolfe, after abiding by the NBC ruling, was literally forced back to the mike by public demand. This influenced the NBC to countermand its original ruling.

Lopez is now at the St. Regis hotel roof for the winter season, dispensing politely distinctive dansapation to the white fronted cover charges. Seemingly under the hi-hat influence, he is now going in for flossy and a bit long-winded spiels in connection with the song titles. Lopez should cut that down or out, or both. The ballyhoo about the atmospheric aura of the Urbanesque St. Regis roof sounds hooey which the hotel's p. a. may have prepared for Vince. The result is that the cheery "Lopez speaking" is counteracted by an irritating note.

Nonetheless Lopez still gives out smart rhythmopation. By his music alone is explained why he put the St. Regis on the map so decisively.

Harry Cooper Whoopee!

Donald Flamm at the "mike "for WMCA in broadcasting Harry Cooper's testimonial banquet from the Commodore Hotel had the scene of activity announced as from everywhere but the Commodore. It switched with a twist of the tongue from the Polo Grounds to the Hotel Bossert to the Yankee Stadium and maybe those microphonic noises didn't sound as if the audience was making whoopee!

In keeping with the tempo, when the station switched farther uptown to the Swanee Club, a terrible Sir Joseph Ginsberg, Jr., made the original Sir Joe look like the cheese. In fact, someone should tip the orignal Sir Joseph off that the Junior Ginzberg is stealing his thunder. An injunction suit is suggested. Maybe Willie Howard will take up the legal cudgels in Joe's behalf. Besides, Joe never admitted to a Lady Joseph Ginzberg, so how come?

Rudy Vallee is back again at the Heigh-Ho with his dansapation marathons and dispensing excellent music. Immediately ensuing on WOR, Bernhard Levitow from the Commodore registers nicely with his concert ensemble.

Hits Careless Stations

The New York Evening Sun, in an editorial Oct. 25, criticized broadcasting stations for failing to give notice of any changes in their program. The Sun takes the viewpoint this valuable public obligation which makes possible the stations' command of high prices for time on the air, and that the radio programs, though published gratis by the dailies, take on the weight of authorized advertisements.

There has been a noticeable tendency of stations coming on and off haphazardly. This goes chiefly for the non-NBC stations, but they are bound to suffer with the others should the dailies decide anew to charge for the space devoted to radio programs which, being the free advertising media, help to make possible the broadcasters' charging fancy scales for the radio "time."

Smith Biography

"Up From the City Streets," presented by the Democratic National Committee, rates as the best radio play yet broadcast. With a cast of prominent Broadway players this sketch of Governor Smith's life proved excellent entertaiment with not a few punches injected in the hour consumed. The play is based on the book of same name by Dr. Henry Moskowitz and Norman Hapgood, being adapted by Fulton Oursler. It was broadcast Sunday night by WJZ over a national network. That was the second time the play was on the air and it is due to be repeated a third time next Sunday evening.

Helen Hayes and Roger Pryor are the Betty and Billy who read the book and visit the scenes of the governor's childhood. Miss Hayes' soft voice plays no little part in the effectiveness of the air sketch. Richard Bennett as the governor made brief, ringing speeches.

Helen MacKellar's voice as Al's mother was another effective role, then there were Walter Connolly as Al's father, William Boyd as Assemblyman Foley, Georgie Price as a singing waiter, Anne Sutherland, Peggy Wood as Al's wife, Dan Healy as her brother, Jefferson De Angelis as Franklin D. Roosevelt, Edna Hibbard as a teacher, Pedro de Cordoba as speaker of the House, George Stillwell and Herbert Ransom, speakers; Vivienne Segal who sang "My Laddie"; Howard Merrill as Al the boy and Arthur Vinton as Al the young man. In the play, too, were Rosamond Pinchot and a quartette consisting of Ralph Fletcher, Francis Tyler, Jack Shannon and George W. Goodwin. There was a chorus of 15 newsboys and the music was by Freddie Berens' band. "Up From the City Streets" was directed by William Sweets. Heywood Broun was master of ceremonies.

The Outstanding Song Hits from the New 1928 Earl Carroll's "Vanities"
"Blue Shadows"
"Once in a Lifetime"
"Raquel"
Sing Them—Play Them—Buy Them
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue New York

Club Richman's $16,100

With most of the nite clubs dying, the Club Richman is reported to have done $16,100 last week. Club gets a $4 and $5 couvert for six days a week, the $5 on Saturdays.

Room has a terrific overhead in Harry Richman, Frances Williams and Irving Aaronson's Commanders as features, augmented by lesser acts.

FISHER UNATTACHED

Los Angeles, Oct. 30.

Fred Fisher, veteran composer who arrived here a month ago to take a whack at movietone, was with M-G-M payroll for two weeks

It is said that the weekly amount of reimbursement for services was the reason for Fisher stepping out, and is now unattached.

MURIEL POLLACK'S MUSIC

Muriel Pollack, one of the two pianists in the pit for "Ups-a-Daisy" is the composer of the score for "Well, Well, Well," new musical about to go into rehearsal for the Shuberts.

Story is based on a book by Montague Glass.

WHITEMAN'S "GABRIEL"

Los Angeles, Oct. 30.

"When Gabriel Blows His Horn" will be Paul Whiteman's picture for Universal. It's a story of jazz.

Production starts about Jan. 1.

Helen Lambert's Club

Helen Lambert, after considerable Broadway hostessing now has her own club, the Red Lantern, in the upper 50's.

Associated are Valloft, formerly with Texas Guinan, and Sam Thorpe, last at the Jungle Club.

Rosebrook in Australia

Leon Rosebrook, conductor of the St. Louis Municipal Orchestra last season sails from San Francisco on the Sierra Nov. 8 to open at the State, Melbourne, Australia, on Jan. 15.

The American musical director has a long term contract with the Union Theatres, largest picture house chain in the Antipodes.

HOOVER'S 70 STATION ELECTION EVE HOOK-UP

B. S. Moss Paying for Talent on Program—On Air from 9 to 10

With $25,000 of his own money said to be sunk in it, the Hoover-Curtis Theatrical League, largely promoted by B. S. Moss, will pull the master aerial stunt of the Republican campaign when a network of 70 stations will broadcast party propaganda from 9 until 10 p. m. election night.

Prominent theatrical and film executives and artists, as well as a chorus of 200 voices, will comprise a part of the program.

Since his deals with independent exhibitors for the establishment of country-wide circuit failed to materialize, Moss has practically turned over his large suite in the Savoy Plaza to speial campaign work. The Republican fund is meeting the broadcasting expenses while any outlay for talent is being borne by Moss.

The 18 prominent names now programed are expected to be augmented by those of Ganna Walska, Mary Pickford and Douglas Fairbanks. The two film stars are expected to broadcast from California, where Hoover will have access to the mike from his home in California.

A few of those already listed are Frieda Hempel, Daniel Frohman and Irene Fenwick.

Racing Info by Radio?

Baltimore, Oct. 30.

A rumor that a poolroom band is stealing racing information at the Laurel track by radio was rife here. According to information sent to Ira E. Robinson, member of the Federal Radio Commission, the poolroom broadcasters are using portable transmitting apparatus concealed in field glasses, sending out the info on a wave length ranging from 180 to 225 meters. C. Y. Cadmus, supervisor of the Third Radio District, with headquarters in this city, discredits the complaint, being of the opinion that the letter to the Commissioner is the work of a crank.

Miami and Havana Intend to Open Early

Holier-than-thou campaigns against the New York night life are expected to react in favor of the night clubs in Miami, Palm Beach and Havana, and club owners and operators are making plans for early openings.

Club Lido, Miami, operated by the same interests that control the New York class spot; Le Touquet, Naragansett Pier, and the Embassy Club, Boston, will get going earlier than usual, present plans calling for a New Year's eve start.

The racing season in Miami opens Jan. 17.

In Havana the season will also get off earlier than heretofore, with 100 days of racing and McCoy firewater as the main attractions.

Basin Woon, the author, is handling the publicity for the Bowman interests in Havana. He is using considerable advertising space to plug the island. His latest book, "Cocktail Hour in Havana," was recently published.

AL SHAYNE SAILING

Al Shayne, nite club m. c., sails Nov. 3 for Paris to do that certain regisseur business at the Club Casanova.

Shayne holds an eight weeks' contract.

FROLICS MAY REOPEN

Chicago, Oct. 30.

Frolics cafe, padlocked about eight months ago, is due to reopen New Year's eve if permission is granted to the management.

In Arbuckle's Club

Los Angeles, Oct. 30.

Cass Hagen and Red Nichols' orchestra will open at Roscoe Arbuckle's Plantation Cafe in Culver City December 2, replacing Henry Halstead's orchestra.

Ben Blue at College Inn

Chicago, Oct. 30.

Ben Blue opens at the College Inn Nov. 12 as m.c.

He will head an all comedy floor show booked by the William Morris office.

Night Club Reviews

Russian Kretchma

(NEW YORK)

New York, Oct. 25.

A delightfully bizarre room is the Russian Kretchma (literally translated means Russian rendezvous, hut or gathering place, according to Max and Peter Nemiroff, propietors) at 244 East 14th street, in the basement of the new Labor Temple, cornering 2nd Avenue.

In the recent trend of Greenwich Village spreading east and north, this 14th street location insures a double play from tourist and local patronage.

For, like everything else, things ain't what they used to was. Second avenue has lost its ghetto air. It is quite tony in many things. From high rents, ultra-modern apartments and smart shops, the trend has been to the aesthetic in restaurants and the bizarre in the nite life.

The ghetto alumni, with the lower East Side now thoroughly assimilated, what with restricted immigration and the east European quota thoroughly exhausted for years to come, now return to the neighborhood of their cradle days. They make friends anew with noodle zoop, Russian atmosphere, Hungarian cuisine and the various dialectic customs and tastes that flourish below 14th street. And a new and interesting nite life it is.

The 2nd avenue cafes, with their babel and bedlam of noises, and still retaining their sidewalk tables behind discreet screens during the warm days, now have historic associations linked with them. The Metropole is spoken of in the same breath with Sigmund Romberg; and such and such another place is linked with some other Broadway-famed composer, thespian or litterateur.

The East Side graduates have made possible the Russian Bears and kindred tony couver charge caviar eateries. The Russian Kretchma, in its second season, is importantly in the field, clicking the prettiest of all.

Here's an atmospheric room that breathes life and color and which, judging from the special Thursday evening occasion, seems already in. There's no cover, reasonable food scale, Russian string dance band which, for all of its lack of the necessary sock is alright for its purpose, and several variety acts.

One of these acts, Adia Kouznetzoff, if not quite the second Chaliapin whom the management thinks he is, would be a panic on Broadway. Kouznetzoff is a tall, strapping Russ, with a ton of personality, an impressive basso voice and an histrionic impressiveness in his Russian interpretations, which would cause the giddy a. k. gals in the uptown class rooms to grab mash-note pen in hand. Take that from Mrs. *Abel* herself no a. k. and quite a flaming youth, who okayed that as a cinch femme reaction if Kouznetzoff were in a class room.

Kouznetzoff is quite a virtuoso in his Russian song deliveries. He strums a wicked string instrument, some sort of balalaika, no doubt, and has a good man Friday by his side on the floor doing ditto with another keyed string instrument. Kouznetzoff is quite a sensation and the newspaper crowd who were the jests of honor tonight were considerably impressed, along with such professionals as Helen Morgan, Helen Kane, Betty Compton, Frances Upton, Grace Bowman and Danny Healy, who officiated as hosts on behalf of the management and Johnny Moran, the p. a. for the place.

A Mr. Martinoff, with a dagger dance, is quite an oddity for a Broadway floor show. Fomeen Brothers, virtuosi of the accordians, could click anywhere. Helen Kazanova, violiniste, and Tamara Korentelly, male dancer, fared well, but are locally limited.

For the Broadway mob, looking for something different, the Russian Kretchma is a novelty cafe worthwhile for dinner or supper.

Abel.

LITTLE CLUB

New Orleans, Oct. 26.

Tony Denapolis' Little Club still stands supreme as the premier night club of the world.

Nothing in Paris, London or New York to compare with it. Here is a night club with a court yard entrance built within a building, beautiful spraying fountains and a promenade of statuary and paintings suggesting the Roxy and Paramount in New York.

Denapolis is one of the country's biggest bookies and his night club is his pet hobby. He prefers being the host rather than the toast of the town and spends plenty to bask in the sunshine of popularity.

The present array, all opening last week to a $5.50 couvert and but half a house, is best in the orchestral end. Denapolis brought Frankie Quartell and his serenaders from Chicago, a sweet assembly playing dance music as it should be played. All the boys solo in the entertainment.

George McQueen is doing a sparkling job as m.c. His individual contribution came in for gracious hands, and his "It" song sent him away to salvos. A cute soubret is Madlyn MacKenzie and a crack prima donna is Helen Gorron. Evelyn Hoffman, dancer, with a rep in the Middle West, did not appear owing to a serious illness which sent her at the eleventh hour to a local hospital.

It would be worth a trip down here for the night life reporters of Broadway to have one peek at the Little. Then they could hie back to the fluttering Fifties and make faces at the gorillas while carefully explaining to them just how far back they are in the water and ice racket.

Samuel.

Unit Wave for Chain

Washington, Oct. 30.

Latest experiment scheduled is the synchronization of broadcasting.

Idea is being sponsored by the engineering staff of the Federal Radio Commission with the hope that a whole group of stations may be able to broadcast on the one wave-length.

This would enable chain broadcasters to cut down their now biggest expense—wire charges.

In Helen Kane's Room

Helen Kane opens the old Helen Morgan Club shortly after election day as an intimate room, to be known as the Paris.

Nicky Blair, Miss Morgan's former entrepreneur, will be behind the works of the Kane cafe. The comedienne is doubling from "Good Boy," and will have Betty Compton of "Hold Everything" as a subfeature, along with Chic Endor, formerly of the Yacht Club Boys, who is now back.

Endor is the entertainer who was marooned in England for a time through staggering alimony arrears, but has settled that.

Along with Endor's dance band a tango combination will officiate.

HYDE IN BALLROOM

Alex Hyde follows Art Landry as the musical card in the Ritz ballroom, Buffalo, Nov. 9. His stay is indefinite and he is reported getting $1,000 weekly for the engagement.

Hyde and band have been filling a long engagement at Shea's Buffalo for Publix.

BEE PALMER IN CLUB

Undeterred by Mabel's persistent forays, new clubs are appearing along the Alley.

Dan Healy announces that within three weeks the Little club will open with one of his revues draped around Bee Palmer. Four partners will split the proceeds of this venture.

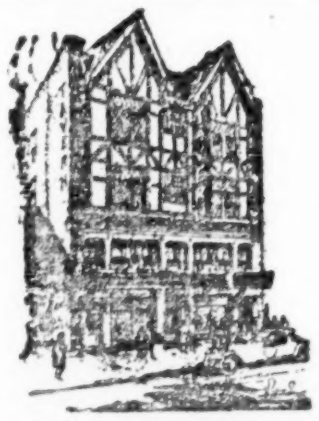
OPENING RECEIPTS STOLEN

New Ritz ballroom lost its opening three days' receipts, totaling over $3,000, when the office safe was cracked by yeggs early Monday morning.

Entrance was gained by prying open a skylight.

Casa Nova's Lineup

Renamed the Casa Nova, the former Helen Morgan club opens Friday with Helen Kane, McCarthy Sisters and Chick Endor. Nick Blair and his associates are operating.


TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Performers in Murphy's Carnival Stranded

St. John, N. B., Oct. 30.

A benefit performance has been considered necessary in order to assure the exit from this city of performers playing under local auspices with the Murphy Bros. Carnival. The acts had been working in a rink under auspices of the local Dokeys, and previously, the local Elks.

Hart's Highland Girls left the city on their own. Ponies, dogs and monkeys of the Rex animal act were seized under a bailiff's warrant. Bringing actions against the carnival were a hotel for $700 and four local firms for sums ranging from $119 to $400 for goods furnished the show. There is also a sum due the customs for entries. The performers were unable to collect salaries for several weeks, it has been reported, from Eugene J. Murphy, manager of the carnival, who left town last week, leaving the performers stranded in St. John.

The Dokeys state they were receiving 20 per cent of the gross receipts, the balance being in the possession of Murphy. When the court orders were slapped on the properties of the acts, the Dokeys failed to get the 20 per cent for one night. In all, the Dokeys reported getting $600 from the fair.

Fred Rex, of the Rex animal act, is in the city, and also his family. All the performers are eager to recover their equipment, held by the bailiffs, acting for the local creditors. The Murphy Shows made their debut in this territory in 1927, and returned this year under canvas.

A. Dodson Killed

Elgin, Ill., Oct. 30.

Arthur Dodson, brother of C. G. and Melvin Dodson, owners of the Dodson World's Fair shows, and who had organized his own traveling carnival last spring in this city, died Oct. 19 in an auto crash near Jonesboro, La.

He was general manager of the show and was traveling with the carnival when the tragedy occurred. The body was taken to Columbus, Ind.

CARNIVAL

(For current week, Oct. 19, when not otherwise indicated.)

Alabama Am. Co., Mer Rouge, La.
B. & B. Am. Co., Zebulon, N. C.
Beatty Greater, Leachville, Mo.
Benton Am. Co., Marks, Miss.
Bernardi Greater, Goldsboro, N. C.
Brodbeck Am. Co., Arkansas City, Kan.
Bruce Greater, (Fair) Raleigh, N. C.
Bunts Am. Co., Toccoa, Ga.
Cetlin & Wilson, (Fair) Chesterfield, S. C.
Craft's Greater, Calexico, Cal.
Dodson's World's Fair, Gulfport, Miss.
Fairly, Noble C., Ft. Smith, Ark.
Gloth Greater, Farmville, N. C.
Gray, Roy, No. 1, Bay City, Tex.
Gray, Roy, No. 2, (Fair) San Augustine, Tex.
Greenburg Am. Co., (Fair) Deming, N. M.
Gruberg, Max, (Fair) Columbia, S. C.
Hansen, Al C., McComb, Miss.
Hill's Greater, Smithfield, N. C.
Jones, Johnny J., Orangeburg, S. C.; 5, Augusta, Ga.
Kellie-Grady, Haleyville, Ala.
LaMance's Attractions, (Fair) Greenwood, S. C.
Laughlin, England, Ark.
Miller, Ralph R., (Fair) Ruston, Miss.
Morris & Castle (Fair) Shreveport, La.
Murphy, D. D., Vicksburg, Miss.
Ozark Shows, Augusta, Ark.
Pollie, Hughes, Ark.
Page, J. J. Expo (Fair) Camden, S. C.; 5, Newberry.
Reiss, Nat, (Fair) Fayetteville, N. C.
Rice-Dorman, (Fair) Beeville Tex.
Rice Bros., (Fair) Lyons, Ga.
Rock City, (Fair) Reidsville, Ga.
Royal Palm Am. Co., Jacksonville, Fla.
Rubin & Cherry, (Fair) Spartanburg, S. C.
Stone, W. T., Bennettsville, S. C.
Strayer Am. Co., Bastrop, La.
Sunset, (Fair) Gaffney, S. C.
Tropical Expo., (Fair) Quantico, Va.
Wade, W. G., (Fair) Albany, Ga.
Western Am. Co., Siler City, N. C.

BARNES-CARRUTHERS
Fair Booking Ass'n, Inc.
121 No. Clark St., Chicago
WANTED FOR 1929 SEASON
STANDARD NOVELTY ACTS
SUITABLE FOR OUTDOORS
Largest Fair Booking Agency in America

Outdoor Billers in Tussle As Monopoly with Dept.

Washington, Oct. 30.

General Outdoor Advertising Co. and the other defendants named, are seeking a hearing in their fight with the Department of Justice to have a chance to prove these companies do not operate in interstate commerce.

Department charges that the companies have created a monopoly in the outdoor advertising field.

Efforts were being made to have the hearing yesterday (Monday) in the New York federal court.

BRITISH FILM FIELD

(Continued from page 6)

tions for union rates and men a fortnight before the house reopened. Couldn't get Bundy, Sam Berney and D. A. Abrahams (son of A. E., now building the Regal circuit) together, they being the fellows concerned. Got a last-minute promise of union wages. But don't regard it as binding. So the union wanted to refer the "dispute" to a Ministry of Labor, but the manager of the theatre has refused. On goes the picketing, and up roll the crowds to see what it's all about. Not a publicity stunt. But a good one if some one had pulled it.

Soundfilm Flotations

Public issues of stock by soundfilm promoters are coming fast. And getting the money. There surely are some fall guys this season. By the time everyone gets through with promotion the public won't have sufficient money left to see and hear the talkers.

Celebritome, disc system with synchronized amplification, came out this week for $450,000 in 40-cent stock and got it immediately, closing the lists the same morning.

Directors of this concern are Rear Admiral James de Courcy Hamilton, M. V. O., director also of the Army and Navy Stores; Sir William Joseph Holberton, C. B. E., director of Duophone Foreign, Ltd.; Richard Long Hawkesworth, of the Union Securities Company, and Saul Harris, associated in the North with the film business. Former is managing director. The company makes gramophones and loud-speakers as well as machines for theatre reproduction.

Another concern operating as the Ribbon Records Company, with a nominal capital of $5,000, will float early in November for $750,000. It claims a system of recording on film-edge by indentations similar to disk records, the sound being reproduced by a needle and amplified in the usual way. Directors at present are R. P. Thorogood and J. Good. If there were anything in a name, Mr. Shakespeare . . .

Sound News

Two more houses are being wired, Universal's Rialto on Leicester Square and its other house, New Oxford, in Manchester. The latter opens with "The Man Who Laughs" (sound) Nov. 1, and the Rialto starts its sound stuff Nov. 19.

New Gallery, P. C. T. theatre on Regent street where the Movietone talking shorts have been in for some time, is putting in Fox's "Red Dancer of Moscow" next month with a human orchestra and a silent print, although the picture was previewed at the same house sounded a few weeks back.

No further development at the Plaza yet, though the Paramount house is now wired. They are waiting to see how "Interference" turns out, and if it is good enough it may go in early in the New Year. Warners are doing good business at the Piccadilly with "The Jazz Singer," but it came out Oct. 24 to make way for "The Terror."

Colonel A. C. Bromhead and brother Reginald, heads of the Gaumont combine, left yesterday for Paris to see a demonstration of their British acoustic system at the Cameo theatre, where a full-length picture, sounded on their two-film system, is shown. They haven't done so well with their synchronized shorts at the Capitol, but they're installing it at the Sheperd's Bush Pavilion, largest neighborhood house.

The queer thing here is half or more of the people running sound systems don't believe in the future of synchronization, but figure it's good enough to cash in on the craze while it lasts.

About Folks

Syd Chaplin is in Berlin. Been taking a look over the Ufa studios at Babelsburg, a sort of 'busman's holiday.

Gene Morel, son of the labor leader, E. D. Morel, who started the Red Rubber scandals in the Belgian Congo some years ago, died this week, suddenly, in Munich, where he had been playing for Karl Grune in "Waterloo," a sequel to "Napoleon." Young Morel had recently played lead in three German films and was regarded as a coming juvenile.

Mady Christians, German star, is here, in "Princess Priscilla's Fortnight," directed by Anthony Asquith.

George King, for some time sidekick to Dan Fish, casting agent, is starting on his own.

Paramount is to give a world release for "Juanita," Spanish story just going into production, George Banfield directing for British Filmcraft.

A British branch of the American Society of Motion Picture Engineers has been formed with the help of Dr. Hickman of Eastman-Kodak. The Dr. returns to New York next week.

Heather Thatcher is to play lead in a feature to be directed by Castleton Knight (formerly manager of Capitol) for British International. Working title, "Life Is Pretty Much the Same."

First National, having raised a bit of a storm by putting a clause in its rental contracts to the effect the contract did not give any right to use sound on any system, has amended it so it reads:

"It is understood and agreed that the renter is not obligated to supply a synchronized print or any sound process, no matter how recorded, for the fulfilment of this contract." This has satisfied the Exhibitors' Association on the point.

Some 20 German exhibitors have been here this week investigating the soundfilm situation.

Whatever may be J. D. Williams' association with Photophone, John Maxwell here still says British International is laying off sound till it has been proved it's perfect and the public wants it.

OBITUARY

WILSON GRAY CROTHERS

Wilson Gray Crothers, 31, production manager for Blattnar Film Company, died at Monte Carlo Sept. 21, following the taking of an overdose of veronal. He was the son of the Minister of Labor for Canada, who held that position for 18 years until his death six years ago. He saw over-seas service with the Princess Pat regiment and was wounded and gassed.

Mr. Crothers made his film debut as an assistant casting director and became casting director for Metro-Goldwyn-Mayer. When C. B. De Mille left Paramount he took Mr. Crothers along and made him casting director at the DeMille studio in Hollywood. He held that position until a year ago, when he went to Europe as production manager for Blattnar Films.

Deceased was married to Molly Malone, a screen actress, about five years ago. They were divorced in 1926. A little over a year ago he married Natli Barr, when brought to America by First National. She is now in Europe.

Besides the widow, his mother in Ottawa survives.

HOUDINI
MY INSPIRATION
YOU WILL LIVE FOREVER
HARDEEN

IN MEMORY OF
My Beloved Husband
HOUDINI
He went away forever
Oct. 31, 1926
BEATRICE HOUDINI

OSCAR SHAFFER

Oscar Shaffer, 93, last of the old-time circus clowns, was buried last week at Amherst, N. H. He was within a week of attaining his 94th birthday when he died at the Soldiers' Home in Chelsea, Mass.

His first circus experience was with George K. Goodwin, a pioneer. He was a candy butcher, ballyhoo man and clown. He also once was employed by P. T. Barnum. Shaffer fought in the Civil War as a private with Company H, 11th Massachusetts Volunteers.

In Loving Memory of
My Dear Mother
HESTER ROMER-KOSTER
Nov. 3, 1927
LEILA ROMER

W. O. ROBINSON

W. O. Robinson, 68, who 40 years ago was the giant with the Ringling, Barnum and other circuses, died Oct. 24 at his home in Knoxville, Ia., where he was a prominent business man.

Robinson was seven feet 11 inches tall and one of a family of brothers, all of unusual height. His widow, four children, and brothers and sisters survive.

IN MEMORY OF
HOUDINI
Who Passed Away
October 31, 1926
Gone But Not Forgotten by
JAMES COLLINS

ART DODSON

Art Dobson, general manager of Dodson's Exposition Shows, died Oct. 19 in an auto accident near Janesboro, La.

Body was taken to Columbus, Ind., his home, for burial. Dodson is survided by a widow and daughter.

Jack Conway Mass

A month's mind mass will be said at St. Malachy's Church on Saturday, Nov. 3, at 9 o'clock, for the late Jack Conway, the Rev. Father Leonard officiating.

died of heart trouble in Galesburg, Ill., last week.

She had spent the last eight years with carnivals. At one time she weighed 600 pounds but since her last illness had fallen to three hundred.

BARRY WHITCOMB

Barry Whitcomb, 56, actor, died Oct. 25 in New York of intestinal trouble.

Whitcomb had been in both legit and vaude, in later years heading his own act, a sketch.

I. A. DEATHS

Deaths recorded at I. A. headquarters, New York, include the following: **Ed Allen**, Baltimore, local 19; **Charles Colwell**, secretary, Scranton, No. 68; **W. B. Concannon**, former business agent. Stockton, Cal., No. 428; **W. E. Famm**, Raleigh, N. C., No. 603; **William Palmer**, Toronto, No. 58; **Martin Reynolds**, Denver, No. 230; **H. H. White**, recording secretary, Lockport, N. Y., No. 318; **Brad C. Twigg**, former president., local 258, Cumberland, Md.; **W. D. Little, Jr.**, lost his life in a film fire in Sherman, Tex., No. 468.

A Year Ago We Lost Our Pal
"ERNIE" CARR
Pat Walshe Irving O'Hay

Edward H. Houche, 85, circus acrobat, died at his home in Old Mystic, Conn., Oct. 24.

Mother of Jerry Cargill, New York agent, died Oct. 25 at her home in Grand Rapids. She was 50 years old.

The 11-year-old daughter, Patsy, of the Corams (ventriloquist) died Oct. 25 in England, the home of her parents. Coram cabled the sad news to Eddie Darling.

Sam Wolf, 68, father of Nat Wolf, picture buyer for the Orpheum Circuit; Joe Wolf, Pathe representative in Philadelphia, and Al Wolf, Universal representative in Chicago, died Oct. 20 in Houston, Tex. He had been retired from business 10 years.

The sons were unable to reach his bedside before his death.

Noah S. Long, 82, father of Louise Long, Paramount scenarist, died at Beverly Hills, Cal., Oct. 18.

IN LOVING MEMORY OF MY DEAR WIFE
FLORENCE MILLS
WHO DEPARTED THIS LIFE NOV. 1, 1927
REST IN PEACE, MY DARLING
U. S. Thompson

JOSEPH P. CUPERO

Joseph P. Cupero, veteran musician, died Oct. 24 at his home in New York.

Cupero for years was with the old Dockstader show and with different traveling outfits.

In addition to his widow and two children, three brothers, all musicians, survive.

EDITH C. GORDON
(Crolius Sisters)

Edith Crolius Gordon, 65, known professionally as one of the Crolius Sisters, vaudeville, died Oct. 26 from the effects of a paralytic stroke.

She is survived by her sisters, Mina Crolius Gleason and Louise Crolius Burns, and a son, Jerome Flanagan.

JAMES SOUTER

James Souter, 60, supervisor at the Paramount studio, Hollywood, Cal., died Oct. 28 of hardening of the arteries. He had been employed by Paramount for 10 years and was president of the Paramount Studio Club, a social group of employees.

A widow survives.

MAUDE I. WEISS

Maude Idola Weiss, 48, billed as the world's largest woman when she appeared with the Johnny Jones carnival shows several years ago,

Marceline
In loving memory of my husband, who died in New York, November 5, 1927.
This day brings back sad memories
Of a loved one gone to rest:
A Fallen Star.
Those who cherish his memory today
Are those who loved him best.
Inserted by his wife,
Louisa Marceline Orbes,
Barnes, S. W. England.

DEATHS ABROAD

Paris, Oct. 17.

Jan Cuzik, Polish medium, died at Warsaw, after long illness.

Ignacio Iglesias, Spanish playwright and poet, died at Barcelona.

Robert Reiner, 56, German picture producer (Ufa), a founder of Emelka.

Georges Latil, French artist, was found dead in Paris under mysterious circumstances.

Alexandre Kouguel, 71, Russian critic, better known as Homo Novus, died in Petrograd (Leningrad).

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Palace

Not a bad bill at the Palace Sunday afternoon. Henry Santrey and his music with Harry and Anna Seymour took top position, while the Kouns Sisters held over and made their stay highly enjoyable. With a near capacity audience on the main floor, enthusiasm was not as forte as usual here. Perhaps the weather; turned cold suddenly.

Opening turn, Loyal's Arabian Stallions, fast and likable, turning out a variety of dogs, very clever. Followed Eddie Allen and Doris Canfield with wise crackin' material that shows the hand of Bert Hanlon, also on the same bill. Allen and Canfield work nicely together.

Hanlon, after the Kouns, picked up the tempo. Material like Hanlon's always good. First half closed with Toto. The clown pantomimist is doing some new stuff in his routines this season which are just as good if not better than the old ones. Toto still ranks high in his class. Johnny Berkes with Virginia Sully, programmed to open the second portion, but out of show. Santrey and his gang in here and stayed for plenty. Was rather tough for the band considering Ted Lewis' two weeks previous, but if anything made up for that it was Anna Seymour's clowning around, abetted by Harry's docile straight and hoofing.

The Meyakos, Oriental trio, two gals and a boy, closed. Pleasingly entertaining, with the gals nifty lookers. *Loop.*

State-Lake

Quite a crowd here for the Sunday noon show, indicating good business for the week. Eva Tanguay headlining the vaude is partially responsible, and William Boyd on the screen in "Power" (Pathe) also means something locally.

Attitude of the Sunday crowd classed the bill as better in draw than in entertainment. Miss Tanguay had her entrance reception, and worked the house into mild enthusiasm with "I Don't Care." Ruth Warren and company, in a hotel sketch with song and dance spots, missed out on at least half their comedy in fifth spot. Partly blameable to racing of lines in this large house, which made most of the talk unintelligible.

Among the talking turns Eddie Conrad and Marion Eddy went best, and still didn't get an encore call. Conrad unreels nut comedy with Hebe accent, and Miss Eddy is a better singer than the act permits her to be.

Brown and McGraw with the Cotton Club 11-piece orchestra closed the bill. An all-colored instrumental and dance act, featuring an original brand of hotfoot hoofing by Brown, with his femme partner egging him on and helping out in spots. The orchestra is torrid and made interesting by novelties. Consistent paceholder.

Wilson and Dobson, third, work a comedy sketch behind a special drop, with action depicted by lighting of various windows in the house. Story shows troubles of a hubby during the night, including crying baby upstairs and howling cat downstairs, with the bathroom window the big laugh. Preliminary to the sketch the pair try a song and dance routine with fair ability. Second were Cervo and Morvo, male team in Italian costume with fiddle and accordion. Nice early filler. Larimer and Hudson, openers, are comic and girl on bikes, mixing pantomime laughs with real riding talent. Veteran and good vaude.

Scott Sanders and Moran and Wiser not included in first show. *Bing.*

American

House, operated on a co-op basis by employees, is hitting a prosperous gait. Atmosphere is different, too. For one thing, the pit band now sounds like something.

Policy of the house is split four ways a week, with continuous pictures. Wednesday night seven and sometimes eight acts show. This night is now being booked by Billy Diamond. On his first layout Diamond brought out several good turns, while others were prospective.

Spaulding Bros. opened with gymnastic and equilibristic routines, going into somersaults and winding up with flying hand-to-hand catches. Good execution, but nothing out of the ordinary. Annette Malbon, coloratura soprano, impressively Spanish, offered a nice appearance, but not enough experience. Voice has quality, but only in native tongue is it pronounced. For this side she needs to brush up on numbers.

Lang and Ray were a male comedy team employing mainly rehashed gags. Comic enters from the audience after breaking up his partner. Latter is a good straight and can sing. "Dance Dreams," flash with five song-and-dance femmes and boy hoofer, may make the grade after it has played around a bit. It brings out a little ingenue who should be a picture house natural. Cavanagh and Drexel, man and woman working in a domestic skit with six songs, look okay. Theme is an argument over a pet pup. Some smart lines put this one over.

Ritchie Schaefer Orchestra, neat combo of six boys and a sweet-looking girl who sings and dances. Boys try for comedy but fall short, although dispensing some really hot music. Can be whipped into better shape and cut down. Seydler and Shelton, colored, finds Shelton still doing his Chink characterizations as when formerly part of Fiddler and Shelton. Good stuff.

Six Demons are a fast Arab troupe. Picture, "Grain of Dust" (T-S). *Loop.*

Belmont

Considering the two-bit scale in effect up to time for the first evening stage show, five acts and a feature picture would have to be pretty bad to cause a squawk. Most of the natives blew in before the scale jumped to 40 cents, with only a few of the reckless drifting in during the next half hour.

Vaude lineup was satisfying. Thelma De Lonzo Co., opening, is a novelty balancing act, with Thelma featured successive jumps on her toes to pairs of small sticks resembling candle holders. Act has appeal through the apparent danger element. A girl and man, the latter probably Thelma's father, and excelling Thelma in the act, do similar work. Closing is a high-kicking demonstration.

Lester and Stuart, deucing, went nicely in a combination of eccentric hoofing and comedy talk. Man and girl. Third was Charloe Revue (New Acts), five-people song-and-dance turn, featuring an attractive and versatile performer in pretty mounting. Frankel and Dunlevy, blackface comics, had it easy next to closing with dialog. Last act was the Ohio State Band, nine-piece collegiate outfit, with a couple of sidewalk hoofers thrown in. Purpose is comedy, with music incidental. Logical closer for an intermediate bill "The Whip" (FN) feature. *Bing.*

Curly Ross is booking the Little Club, New Orleans.

Another spot added to the list of cafes on the north side. The Oriental, North avenue and Milwaukee, has been opened by J. Shapinsky. Latter owns the Oriental restaurant, below the cafe.

After six weeks in Minturn's Central, "Broadway" moved this week to the Ambassador, west side stock house. Central is playing "Baby Cyclone" for four weeks. Fiske O'Hara following.

Cinderella, west side ballroom, opened last week, exploited as the ballroom with "it." Louis Panico and his orchestra officiating.

Blaine Theatre Corp. is putting up 900-seater picture house at Southport and Waveland avenue, called the New Blaine. Old house, at present on the site, will be razed.

Andreyev's "Waltz of Dogs" for first time in Chicago by Theatre Club.

Annual convention of the International Skating Union opened here Saturday. Quite a surprise to people who didn't even know.

"Davy Jones' Locker" did not open Oct. 28 at Erlanger as scheduled, with nothing immediately announced. Play tried out in Pittsburgh last week.

Albert F. Brown, solo organist at Granada since it opened two years ago, has renewed his contract for two years.

Eddie Hanley replaced Mose Lee as m. c. at the Parthenon, Hammond, Ind.

Suit against Darling and Clark Revue for commission by Lou Goldberg, agent, continued to Jan. 8. Act is attempting to prove an agent has no right to collect commisison on dates secured by the act direct.

William Morris' Chicago office starts booking the Tivoli, Gary, Ind., Nov. 8.

Morton Van Praag, recently promoted to general sales manager for Universal, visited the local exchange and held a sales meeting.

Following acts have been added to B&K units originating at the Oriental—Fortunello and Cirillino, Luster Bros., Bobbie Pincus and Lolita Amiet.

Brooke Johns will succeed Paul Ash at the Oriental Nov. 17, when Ash goes to the new Paramount, Brooklyn.

Columbia's "Submarine" has been booked into United Artists here for November, the second picture made by an outside producer to play the house since it opened in January. Other was "King of Kings."

William Hartung, manager of the Orpheum, Omaha, is in Memphis engaging a staff for the new Orpheum theatre there to be opened within the next three weeks.

During Hartung's absence, William Byrne is acting manager in Omaha.

Aaron Jones' Rialto discontinued Saturday midnight performance of burlesque after one try.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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LOS ANGELES	62	SYRACUSE	60
LOUISVILLE	61	TORONTO	60
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DETROIT

Shubert-Detroit—"Headin' South" (McIntyre and Heath).
Shubert-Lafayette — "Nobody's Girl."
Cass—"Golden Dawn" (return).
Civic — "The Constant Wife" (stock).
State—"The Terror" (talker).
Capitol—"Caught in the Fog" (talker)-Harry Langdon on stage.
Michigan — "Captain Swagger" (sound)-stage unit.
Adams—"Wings."
Madison—"King of Kings" (sound), 2d week.
United Artists—"Woman Disputed" (sound), 2d week.
Fox—"Mother Knows Best" (talker), 2d week. Stage show.
Little—"Ivan the Terrible," 2d week.
Oriental—"Stolen Love"-vaude.
Cadillac—Mutual.
Burlesque at the Colonial, Avenue, Loop, Broadway, Strand, National and Palace.

Harry Langdon is offering the comedy act he used in vaudeville at the Capitol this week. He appears separate from the regular stage presentation, and has the assistance of Mia Marvin.

Irene Kessler, blues singer and daughter of Charley Kessler, cafe proprietor known to most visiting show folks, opens a tour of Keith time at the Oriental this week.

Schwab & Mandel will premiere "Follow Thru," a musical comedy, at the Cass theatre about the middle of December. After two weeks it will be moved to Gotham to succeed "Good News."

Walker R. Stewart appointed press agent of the U. A. theatre.

Gayety, former home of Columbia burlesque, is once more to house burlesque. This time stock.

Cabarets in Detroit must abide by the 2 a. m. curfew law, declared Commissioner of Police Bill Rutledge as he started a new campaign against wine and dine parlors.

Complimenting his wealthy friend and pal, Col. Walter S. Butterfield, Governor Fred W. Green (equally wealthy) is building a 1,200-seat house in his home town, Ionia, at a cost of $125,000. Completed next April.

Fisher Brothers, who have been startling Detroit with the way they have been throwing money into new building, plan to startle the actors.

Although primarily a picture theatre, the backstage regions of the new Fisher is more completely equipped than most legitimate theatres.

Instead of the usual row of electric bulbs around the mirrors there will be contrivances which will permit the actors to see their reflections in the mirrors under various colored lights, so they may judge their make-up under exact lighting conditions on the stage.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn — "Undressed Kid."
Majestic—"The Scarlet Woman."
Werba's Jamaica—"Family Upstairs."
Boulevard—"Shanghai Gesture."
Fox—"The Air Circus-stage show.
Strand—"The Toilers."
E. F. Albee—"The Patriot"-vaude.
Loew's Met—"Two Lovers"-vaude.
Orpheum—"Man-made Woman"-vaude.
St. George—Double feature.
Momart—"The Mystic Mirror."
Fulton—"Lulu Belle" (stock).
Mayfair—"Jazz Singer" (stock).
Rivera — "Saturday's Children" (stock).
Star—"Flapper Follies." (bur).
Gayety—"Puss Puss' (bur).
Empire—"Bare Facts" (bur).
Casino — "Vani-Teasers" (stock bur).

Two new attractions trying out here this week. At Werba's Brooklyn "Undressed Kid," William Grew's comedy, opens, and at the Majestic Pauline Frederick is "The Scarlet Woman." All ads stress the fact that "The Scarlet Woman" is a stage play and not a picture.

At Werba's next week "The Squealer" comes in and Taylor Holmes in "Breakfast for Two" tries out at the Boulevard. "The Queen's Taste," a new Shubert musical, is slated for the Majestic.

Werba's Flatbush opens next week with Mrs. Leslie Carter in "The Shanghai Gesture" as the first attraction.

Casino, stock burlesque, is now offering Sunday vaude.

Ben Serkowich of Publix threw a party for Brooklyn newspaper men at the Crescent Athletic Club last week in behalf of the new Brooklyn-Paramount theatre. Nearly all local movie scribblers and drama editors were present.

Hotel St. George dining room officially opened last week with a Ben Bernie orchestra.

Standard Union daily has tied up with the Albee theatre on exhibiting football films of local schoolboy games played here.

Nicholas Huffert, minstrel, suing Edward Connors of the Al G. Fields minstrel show, in the Queens County Supreme Court for breach of contract, was awarded $9,907.77, after asking for $15,000. Huffert claimed the amount was due him at $375 a week for 40 weeks. Huffert alleged he was discharged on the opening day after the first performance.

Hopkinson theatre, playing Jewish attractions in the Bronwsville section, reopened last week with "For Parents' Sins," melodrama, featuring Louis and Florence Weiss.

Technicolor has completed another Great Event Series, "The Aristocrat," with Priscilla Dean.

Changed title to "Half An Hour" on James M. Barrie's talker, "The Doctor's Secret," Par.

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Imperial

Current bill just ordinary. First three acts failed to measure up to Levey standard. Fourth and closing turns merited more than passing note. Badly laid out bill, due to two singles and another act working in one.

Lorenzo, singer and whistler, opened. Pleasing voice and whistles expertly but weak finish. Deuce allotted to the Lampinos, man and woman in magic and illusion. Some comedy exposes. Man works with decided foreign accent. Disappearing bit is crudely done.

Minerva Ureka, character comedienne, has a pleasing soprano but her dialect didn't convince. First bright spot was LaBoheme Trio (males), harmonists and instrumentalists. Closing act was one of best equilibrist turns seen in months. The Three Kays, two males and a femme, are experts in their line. Sensational finish sent them off to much applause. Screen feature, "Virgin Lips" (Col). *Edwards.*

Mr. and Mrs. David Loew arrived here on their transcontinental auto trip en route to Los Angeles.

John Davis, whose "Coffee Dan" cafes here and in Los Angeles are known all over, has brought his bride here, the former Ruby Adams, stage dancer. In 1925, while dancing on the stage of the Strand here, Miss Adams was hit on the legs by a sandbag falling from the flies. She received injuries from which physicians said she would never recover. Davis paid ardent suit, despite the girl's injuries, and now it is announced there are hopes she will again be able to leave the wheel chair in which she has lived since that time.

Davis is one of the most popular cafe operators on the Coast.

Siba night club, formerly Cabiria, in the North Beach district, reopened Oct. 27. Neil McNeil's band is featured.

A street ballyhoo is being used to declare the Embassy "Unfair" to union labor. On the same banner the Warfield, St. Francis, California, El Capitan, Pantages and Granada are advertised as being "fair."

Diero, accordionist, returned Oct. 25 from Australian tour.

Betty Miller, treasurer at the Oakland Orpheum, recently held up and robbed of $300, received a note threatening her life if she did not turn over $500 to a woman who was to meet her at a designated street corner. The management provided her with a police escort. She got a lot of publicity in the dailies.

Velma Lancour, head usher at the T. & D., Oakland, has been named in charge of service staff at the new West Coast Oakland, which got under way Oct. 27.

SEATTLE

By DAVE TREPP

Met—"Appearances."
President—Stock.
Orpheum—"Captain Swagger"-vaude.
Pantages—"Jazz Mad"-vaude.
Seattle—"Beggars"-stage show.
Fifth Ave.—"Mother Knows Best."
Music Box—"Singing Fool."
Blue Mouse—"Home Towners."
Columbia—"Lady Raffles."
Winter Garden—"Warming Up."
Coliseum—"Beau Broadway."

Leo Ryan is now manager of Winter Garden.

Bernard Hynes has left for the Fox Poli circuit, under Herschel Stuart.

Leo Lindhard, of Duffy Players stock at local President, has gone to Duffy's Vancouver company. Howard Hull Gibson comes to the President.

Lola Wolfran, snake charmer with a local carnival, drew 2 to 5 years in prison on forgery count. She was found guilty of forging a check for $45 to buy clothes.

DENVER

Aladdin—"The Red Dance."
America—"State Street Sadie."
Broadway—Dark.
Colorado—"Romance of a Rogue."
Denham—"The Spider" (stock).
Denver—"Woman Disputed."
Orpheum—"Danger Street" and vaude.
Rialto—"Wings" (third week).
State—"Vamping Venus."
Victory—"Say It With Sables" (first half).

Troubled by complaints of mashers, Isis theatre planted Policewoman Edith Barker in the house for several days. She grabbed Dr. LeRoy R. Hafen, curator of the state museum, after he is alleged to have tried to hold her hands and pinch her arms.

William Courtenay, star of "The Spider," now playing at Denham (stock) will next move to the Kansas City Orpheum to head the company for two weeks. Mary Boland slated to come here following Courtenay.

Al Haagen, manager of the Colorado theatre which went bankrupt for nearly $500,000 several weeks ago, is understood to be planning court action against major film producing companies. Haagen charges he is being discriminated against and can't buy pictures. He has not even been successful in getting the indies he wants, according to his complaint.

Buddy Mason, Hollywood stunt man, was arrested and held for several hours after giving downtown pedestrians a thrill by riding a bicycle around the ledge of the Morrison hotel. Crowds tied up traffic.

Gordon Roberts, organist at the Orpheum, and Nina Payne, assistant organist at the same house, were held up by a masked bandit while seated in an auto in front of Miss Payne's home. The thug's total haul was $4.50.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Blossom Time" (repeat).
Ohio—"Interference."
Little—Stock.
Gordon Sq.—Stock.
Alhambra—Stock.
Play House (Rep)—"Patriot" (2d week).
Colonial (wired)—"Simba" (3d week).
Stillman (wired)—"Wings" (4th week).
Allen (wired)—"Wind."
Cameo (wired)—"Midnight Taxi" (2d week).
Hip (wired)—"King of Kings."
Palace—"Mother Machree"-vaude.
State (wired)—"First Kiss"-stage unit.
Keith's 105th—"River Pirate"-vaude.
Columbia—Mutual bur.

Park is the sixth Loew house in town wired. Granada is Loew's sole major theatre not wired. "Beggars of Life" (Par) starts sound at Park tomorrow (Thursday).

Regis Duddy, formerly of Keith's Palace, appointed acting house manager of Keith's Hippodrome. John Royal, Keith rep, is still on the lookout for a permanent manager.

Robert B. Loehr, wealthy local amusement park concessionaire, must give up $300 a month temporary alimony to his wife, as the result of a court ruling. Too many other women was the complaint made by Mrs. Ruth B. Loehr, who is suing Loehr for divorce and alimony. Loehr did not appear in court to contest action.

New $125,000 Ritz, Tiffin, O., turned over to Tiffin Ritz Theatre Co. by Daniel Kirwan and Adam J. Ritzler, Lima, O., theatre owners.

A $150,000 theatre is to be built Piqua, O., by T. C. Fulton and I. J. Collins. Proposed house leased by Theodore Pekras, Columbus exhibitor.

VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN

Belasco (Shubert)—Dark; "Scarlet Woman," wk 4.
National (Erl-Rap)—"Dracula."
Poli's (Shubert)—Ethel Barrymore.
Gayety—Stock bur.
Strand—Mutual bur.

Pictures

Columbia—"Two Lovers."
Earle—"Terror."
Fox—"Women."
Keith's—Vaudfilm.
Little—"Nature and Love."
Met—"Lilac Time."
Palace—"Take Me Home."
Rialto—"The Whip."

Ira LaMotte has resigned at the Strand (Mutual bur). Going to take a Henry Duffy house in Calif.

"Shannons of Broadway" for Belasco this week last minute cancellation with house dark.

Fox back again with big flash stage shows. Eight acts this week.

Aster is latest of the yellow peril restaurants to get under way here. Emory Daugherty and his orchestra in for dance music.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark; next week, first half, Mitzi in "Lovely Lady."
B. F. Keith's—Vaude, films.
Savoy—Tom Phillips Burleskers, stock, and films.
Strand—"Show Girl," Ernie Mills Debs (girl band) and Vitaphone-Movietone.
Empire—"Lonesome."
Loew's State—"The Woman Disputed" and Movietone.
Eckel—"The King of Kings."
Regent—"Street Angel."
Harvard—"The Divine Woman" and "The Head Man."
Avon—"The Enemy" and "Half a Bride."
Palace—"Rose Marie."
Rivoli—"Son of the Golden West."
Brighton—Opens Friday with "The Joy Girl."

For a second consecutive week, Albert P. Kaufman, Empire managing director, has a huge 16 by 16 feet banner strung between the theatre and the opposite side of the street. This week's flaming red canvass is devoted to "Lonesome;" last week, "Mother Knows Best" was advertised. The stunt, incidentally burned up several of Kaufman's competitors who had previously been denied a municipal permit for the same thing. Even Loew's was turned down.

Photophone installation at Frank Sardino's Syracuse, first local house to be equipped with the R. C. A. synchronization device, is to be completed by Dec. 15. R. C. A. engineers are here today for the final survey of the theatre, 2,595 seats.

"Touchdown!" has been selected as the release title for the scholastic football picture which the Cinema Critics' Club of this city will put into production this week. It is the film fan organization's second effort, and is being made in conjunction with the Empire theatre. Walter P. McIntosh, vice principal of North High, will direct. Football sequences will be shot during the North-Vocational game on Nov. 8.

Syracuse's first de luxe neighborhood, The Brighton, erected for the Ullman interests of Buffalo, bows in with an invitation screening of "The Joy Girl" on Thursday night, the public inaugural taking place the following evening. Charles Goulding, first managing director of the Eastman, Rochester, will direct the house for the Ullmans.

Using 22 ordinary Victor talking machine records, which cost the house $75, Lionel Wilcox, assistant manager of the Strand, turned "The Scarlet Lady," Columbia production, shown last week, into a sound film. The records were cued to the picture, in some instances only brief passages being used. One projectionist gave all his time to the double turntable with which the Vitaphone apparatus was hooked up. The brief interval as the switch was made from record to record proved a problem, but Wilcox solved it by perfecting the "Musical fadeout and fadein."

"The Woman Disputed," Norma Talmadge's picture which has a $5 top opening in New York, is at Loew's State this week at 50 cents.

INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"Wings" (2d week).
Indiana—"Docks of N. Y."
Apollo—"Fool" (4th week).
Palace—"Woman Disputed."
Mutual—Burlesque.
English's—"G. V. F."

Charles R. Metzger, attorney and theatreowner, was named business manager of Theatre Owners of Indiana at annual state convention. Other officers: David B. Cockrill, Newcastle, pres.; A. C. Zaring, Indianapolis, v-pres.; Gene Marks, Indianapolis, treas.; Helen Brown, secretary.

Margaret Hudspeth, asst. sec. of A. T. O. of Ind., married to Oliver C. Mills, Indianapolis

John A. Henman, P. C. Baker, John Burgess, Charles M. Taylor and Clarence Walker selected for the "Mary Ann" cast at Purdue University, Fafayette, Indianapolis students.

Antoinette Boots, musical comedy actress, will marry Gibbey Welch, former Pennsylvania University football star. Miss Boots is of New Albany, Ind.

Margaret Kunkle, 25, dancer, and Ed F. Galligan, Rialto manager, arrested on public indecency charges by Police Chief Claude M. Worley. Worley ordered the lid on midnight burlesque shows.

NEW ENGLAND

The Strand, Willimantic, Conn., vaudfilm, has been sold to M. W. Sperry, of Hartford. H. W. Tifflitt has been retained as resident manager.

Strand (Fox-Poli), Waterbury, Conn., added sound pictures last week.

PORTLAND, ORE.

By JAMES T. WYATT

Portland—"River Pirate."
Broadway—"Lilac Time."
Oriental—"Garden of Eden."
Pantages—"Court Martial."
Music Box—"Singing Fool" (2d week).
United Artists—"Battle of Sexes."
Blue Mouse—"Caught in Fog."
Dufwin—Duffy stock.

Lou Metzger, now general manager of Universal, is recalled here as a boy and young man. He is the son fo Barnie Metzger, Portland business man and theatre operator in a small way. Lou started his theatrical career by helping his father in the operation of a small second-run house called the New Grand.

West Coast Theatres put over big publicity stunt with a star identification contest, running four reels of stars—one a week for four weeks. Tie-up with local paper.

Portland theatre launched a new publicity idea with Greater Stage Week. Manager Floyd Maxwell pronounced it highly successful. Portland has a new stage band, styled "Portland Revelers," with Don Wilkins remaining as leader and m. c.

Heilig, closed since August, shortly reopens with vaudeville at 35c. M. Geller and W. W. Ely operators. Booked from San Francisco, probably in conjunction with Ackerman & Harris.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"Trial of Mary Dugan."
Princess—Dark.
Empire—"Abie's Irish Rose" (Keppie stock 2d week).
Victoria—"Good Morning, Dearie" (Cook musical stock).
Regent—"Carry On, Sergeant" (Canadian Film).
Hip—"Devil Dancer"-vaude.
Pantages—"The Crash"-vaude.
Loew's—"Napoleon"-vaude.
Tivoli—"Street Angel," fourth week.
Uptown—"Revenge"-stage show.
Runnymede—"Tempest"-vaude.
Palace—"Patriot"-vaude.
Bloor—"Oh Kay"-vaude.

British plays in stock are being featured by George Keppie at the Empire. "Pickwick" and "The Prime Minister" were outstanding.

Concert season opened strong here with Rosa Ponselle, but fell off with Sophie Braslau.

Toronto would not stand stock at $1.50 and Charles Emmerson Cooke, who came from Montreal just to give Famous Players a tenant in the Victoria, has cut his price to $1.

City has approved plans in part for the New Famous Players house to be put up on the main stem here. Will be the largest and most up-to-date flicker palace in Canada, seating over 4,000. So far not named.

Organists at the Capitol and Metropolitan, Winnipeg, have been advised they are out of work after wiring is completed. The Garrick has done away with its entire band.

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The Morrison stands closer than any other hotel to theatres, stores and railroad stations. Yet, at this central location, rooms are rented for $2.50 to $5 that would cost $5 to $8 in any other leading hotel. Store sub-rentals here are so valuable that they pay *all* the ground rent, and the saving is passed on to the guests.

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The New Morrison, when completed, will be the largest and tallest hotel in the world, containing 3,400 rooms

KANSAS CITY

By WILL R. HUGHES

Shubert—"Silent House."
Loew's Midland—"Women They Talk About."
Mainstreet—Vaudfilm.
Royal—"Melody Love."
Newman—"Singing Fool."
Pantages—Vaudfilm.
Orpheum—Stock.
Globe—Pictures.
Uptown—Pictures-stage show.
Gayety—Mutual bur.

Orpheum opened its stock Monday with "Baby Cyclone." Oberfelder-Ketcham Corporation operating. Cast: Clifford Dunston, Hal Thompson, Edgar Hennessey, James Scott, Guy Kibbee, Harvey Stephens, Russell Hardie, Phoebe James, Bessie Farrell, Olive Meehan. Dickson Morgan producer.

MONTREAL

By C. W. L.

Palace—"Sunrise" (Fox), wired.
Capitol—"Revenge" (U. A.).
Loew's—"The Cameraman" M-G-M).
Imperial—Vaude.
Princess—"Paris Bound."
His Majesty's—4th week French plays.
Orpheum—Stock.
Gayety—Mutual.

The Imperial, two-a-day Keith house, will reinstall its screen next Sunday, and cut down the vaude acts. Whether the house will also cut down its prices from $1.50 top has not yet been announced. The Palace (talkers) has 75-cent top. The Imperial had always run pictures for the 10 years or more of its existence up to last July, when it cut them out, figuring that the Children's Act of this province, barring youngsters under 16 entirely from movie performances, would give it the monopoly of the children business. But the Children's Act is shelved, and the Imperial is being rapidly left in the cold.

George Rotsky, manager of the Palace, addressed the Advertising Club of Montreal on talking pictures at a luncheon. He said it had cost $100,000 to wire the Palace, but it had paid.

Will Osborne and his Manhatters have signed a contract as dance orchestra with the Ritz-Carlton Hotel here following Andy Tipaldi and his Melody Kings, at that hotel for four years. Latter has gone to Arcadia ballroom, cabaret.

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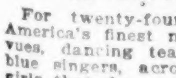

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OMAHA, NEB.

By ARCHIE J. BALEY

Ted Emerson, formerly of the Seattle and Portland theatres, has become publicity director for the Riviera (Publix).

A. H. Blank has announced that his half-Publix Rialto is to be remodeled next spring. Rialto, once the local ace house, has fallen behind despite early wiring.

Abe Holdsberg, once an usher at the Riviera, now assistant manager of the Des Moines theatre, Des Moines.

Orpheum has about turned into a movie house. During the past few weeks Metro pictures have been advertised as program features. Better pictures ought to help.

MILWAUKEE

New Pabst—"Merchant of Venice" (George Arliss).
Garrick—German stock and concerts.
Empress—Stock burlesque.
Gayety—Mutual burlesque.
Alhambra—"Uncle Tom's Cabin" (2d week-sound).
Garden—"Singing Fool" (4th week-sound).
Majestic—"Battle of Sexes."
Merrill—"Loves of an Actress."
Palace—"Thru the Breakers"-vaude.
Riverside—Vaude.
Strand—"Wings" (2d week-sound).
Wisconsin—"Me-Gangster" (sound and stage show).

Milwaukee interests are said to have taken over a new house now under construction at Neenah-Menasha, the twin cities of this state. Theatre is the first of a chain of small-town houses to be opened in opposition to Fox and Universal, reports have it.

Riverside (Keith) has raised its Saturday-Sunday prices from 50 to 60 cents.

Buddy Hashman, who last year ran his own tab, has joined the Charles LaFord troupe now playing in the Fox neighborhoods.

Irons and Clamage are closing their stock burlesque troupe at the Empress Nov. 2. Henry Goldenberg, house owner, is said to have made arrangements to run the theatre on his own with a new troupe.

CINCINNATI

By JOE KOLLING

Shubert—"The Desert Song."
Taft—Stuart Walker stock.
Cox—National Players stock.
Albee—"Moran of Marines"-vaude.
Palace—"Haunted House"-vaude.
Empress—Mutual burlesque.
Capitol—"Singing Fool," wired.
Keith's—"King of Kings" (2d week), wired.
Lyric—"Docks of New York" (2d week).
Strand—"Kit Carson.

Erlanger-Grand dark this week after three weeks of capacity business with twice daily screenings of "Wings" at $1.50 top.

"Gay Paree," featuring Chic Sale, a good draw at Shubert last week; $3 top.

First annual Grotto indoor circus will be staged at the Music Hall week of Nov. 19.

Walker company presenting "The First Year" with Elizabeth Taylor, Muriel Kirkland, Harry Ellerbe, Larry Fletcher, Aldrich Bowker, Jack Storey and Rachel Sewall in principal parts.

National Players doing "Spooks" this week.

MINNEAPOLIS

Metropolitan—"Vagabond King," Oct. 28-31; George Arliss, "Merchant of Venice," Nov. 1-3.
Shubert—"Lulu Belle" (Bainbridge dramatic stock). Second week.
Hennepin-Orpheum—"Tenth Avenue" and vaude.
Pantages—"Street of Illusion" and vaude.
Palace—"The Poor Nut" (McCall-Bridge tab).
Gayety—"French Models" (Mutual burlesque).
Minnesota—"The Flying Circus." Publix unit.
State—"Beggars of Life."
Strand—"The Wedding March."
Lyric—"Moran of the Marines."
Grand—"Lilac Time." Second loop run.

"Lulu Belle" is the first Bainbridge Players' offering to be held over a second week at the Shubert in two seasons.

New Nokom's theatre, an uptown house, was opened last week by F. & R. It will have four changes of bill a week.

Provincetown Players come to the Garrick, erstwhile movie house, in "In Abraham's Bosom," Nov. 4-7. Mrs. Eleanor Poehler, local impresario, is sponsoring the engagement.

LOUISVILLE

Brown—"Wings" (road show).
Rialto—"Moran of Marines"-vaude.
Gayety—Mutual bur.
Strand—"Singing Fool," wired.
Loew's—"Woman Disputed," wired.
Mary Anderson—"Show Girl," wired.
Alamo—"Plastered in Paris," wired.
Majestic—"The Whip."
Walnut—Tabloids.

Lehr and Mason Players have again changed policy. Now showing pictures with tabs and running continuously from 1 to 11 p. m.

Jimmie Joy and Victor orchestra opened an indefinite engagement at the Brown Hotel last week. They came from Muehlebach Hotel, Kansas City, and go to William Penn Pittsburgh.

Columbia Players opened their season with "The Patsy" Oct. 29 at the Columbia theatre.

Frank Craven due here Nov. 12 at the Brown in "The Nineteenth Hole" for three days. "Greenwich Village Follies" will complete the week.

Cast for Quality's "Jazzland," Vera Reynolds, Bryant Washburn, Forrest Stanley, Carroll Nye, Virginia Lee Corbin, Florence Turner, Violet Bird, Lou Short, Carl Stockdale and Ed Cecil. Dallas Fitzgerald directs.

Lane Chandler and Norman Burnstine, latter a writer, signed new Par contracts.

B'WAY'S TANGOES

(Continued from page 1)

alone has no self-respect. They even get in on reduced prices. If they want to dance, why don't they get a job here and earn their living? All they are looking for are dates."

Sister felt squelched, but hung around listening to the hostesses. They dance every night from eight to one and when they haven't made enough money they come back in the afternoon.

When sister went downstairs again a portly gent accosted her. "A buyer at last," she breathed, "or at least a seller."

But he was just a fresh egg, and he seemed to see a wild Variety gleam in sister's eye, for he said to her, "Say, Babe, you don't belong in this tea joint. Let's go some place where we can really be cosy and get a snoutful."

Whereupon sister reluctantly gave up her quest and hastened to Variety's protecting portals.

Sparta Productions will make a feature at the Chadwick studio, Harry Rinehart, directing. Cast includes Norman Trevor, Florence Allen, Alex Demetri, Ferdinand Schumann-Heink and Francis Ford.

W. R. Sheehan, Fox, will not send Jane Shore to New York for play material. She stays here to prepare scripts for Movietone.

Frank Capra, to direct "The Golden Fish," Col.

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Pantages
(Wired)

When Cliff Webster and his boys in the pit concluded their picture's theme song, "My Sweetheart" (with bit of "Jeanine" from "Lilac Time" thrown in), the placards on the proscenium broadcast to the well-filled house that the "Fantasy Revue" was about to open the show.

Four little girls, dressed and trained well and rather pleasing to watch; two young men who cavort around waving huge paper mache swords in time with the music, and, boys—a male toe dancer!

Sylvia Harmon, featured, exposed a neat section of a cute torso in her adagio bits with the aforementioned m. t. d., and went over as the hit. Three remaining girls, working Tiller style, showed signs of plenty of hard, industrious training and rehearsing. Five changes of costume added to their enchantment. The two lads did little but dress the stage, but the third boy—oh! how that laddie worked! He opened as the other half of Sylvia's adagio, dashed to the pit to conduct the boys through Sylvia's second number, and then caught up his skirts and rushed back to the wings and prettily entered for his own toe specialty.

Scott Brothers and Vernon deuced and got away big. Their slapstick patter and dusty routine were put over pleasingly and scored. A bit in "two," with a speakeasy bar, gave Vernon an opportunity for some fine drunk stuff, and he did well with it. Close with a musical string trio and stole two bows.

Valencia Tipica Orchestra, 15-piece string outfit, closed. Conducted by Miguel de Leon, the Mexican string snappers started to reel out some great music. Right in the middle, however, one of the musicians dragged a huge gourd from beneath his chair and began scratching its corrugated surface with an ivory toothpick. He kept time to the music with this raspy "squash," and from that moment until the curtain fell the rasp continued, drowning out the really enjoyable music of the zithers, guitars, etc.

Mexico Lindo Trio, with the orchestra, consisted of three Mex frauleins, who did some yodeling in their native lingo. Good. For a nifty, snappy close, out of their three lily white throats came a Mexican version of "Valencia," the old reliable, but no one in the house seemed to recognize it. It wasn't until the orchestra stopped for a patter that the house realized it had heard this number before. Word quickly spread around the audience that "Valencia" was being sung—and the man with the gourd kept on scratching.

"The Melody of Love," U's first all-talker picture.

Orpheum

Mild entertainment, with a couple of acts outstanding enough to make them conspicuous. Lou Holtz, holdover, again topped, and deserved to, as his stuff went over with more wallop than any other turn on the lineup.

George Wong and Co., six Chinese, three cute femmes, opened show in acrobatic juggling that deserved a better spot. David Kaye and Jeff Sayre in deuce did some good hofing, but hit was a Scotch terrier, just above toy size, which danced and did some high jumping.

Robert Emmett Keane and Claire Whitney followed in a new sketch, "Room 909." It maintained their rep. Went over well.

Manny Besser and Dorothy Balfour in "Cigars vs. Cigarettes" showed Besser in best of knockabout comic form. Balfour just a fill-in feeder, but satisfactory.

Cecil Lean and Cleo Mayfield had No. 5, just ahead of the newsreel intermission, and did their usual stuff. Their rapid-fire patter stuff, the same they've been using for a long time, as good as ever and went as big. They also did a millinery shop stunt that had everything except a good tag, but lack of this gave it a flat fadeout. Lean's burlesque of Roxy at the microphone is okay for New York, but it meant nothing out here, where most of the customers haven't even heard of the name.

Ruth Budd, aerial, was in the desirable No. 6 spot. It's hard to figure just why.

Shut was a fairly good hoofing turn, Marion Wilkins, Jack Dormonde and the Harris twins.

The Mason, dark for weeks, reopens late in November with "Rose-Marie," return.

Joseph F. Poland's contract with Universal as supervising scenario editor expires Nov. 18. Poland will become a free lance writer.

Don Alvarado, contract player for U. A., returned to the studio after a three weeks' illness.

Hollywood's latest diversion is the forming of theatre parties to attend the Lincoln theatre situated in the Los Angeles black belt where a company of colored stock players stage the latest Broadway shows weekly. Their current offering is "Iz Zat So."

Roland Drew is in the Hollywood Hospital recovering from a minor operation to remedy a nose ailment.

Ben Wilson will make five melodramas between now and July 1 to be distributed by Trinity Pictures.

Nick Grinde, assigned as first directorial aid to C. B. De Mille, will direct another western with Tim McCoy while waiting for De Mille to get started on his first picture for M. G. M.

Wallace Beery, screen actor, will make a ten weeks' Keith-Orpheum tour in a sketch version of "The Bad Man," following the completion of his current picture for Paramount, "Tong War."

Florence Eldrige will play the wife and Mitchell Harris the husband in Edward Everett Horton's production of "Her Cardboard Lover." Will succeed "On Approval," current at the Vine Street.

"The Wooden Kimono," at the President (Duffy) will close a ten-week run Nov. 3. "Nightstick" opens following day.

Paramount renewed its options on four contract people, Jack Luden, actor; Ethel Doherty, Louise Long, writers, and George Marion title writer.

W. S. Van Dyke and company of players enroute to Honolula where they will film the exteriors for "The Pagan" starring Ramon Novarro for M. G. M.

"So This Is London" will follow "The Shannons" at the El Capitan (Duffy), Hollywood. No opening date set.

Creighton Hale will start a tour of the Pantages vaude circuit in Nov. Jack Carlyle, Agnes Detro and Edna Marion in support.

Agnes Ayres is rehearsing a vaude sketch, "Desert Passion." Nicholas Caruso is opposite.

Dr. Hugo Riesenfeld has arrived from New York and in permanent quarters at United Artists.

He will be chief of production on sound and synchronization. His first subject is Griffith's "Masquerade."

Clarence Ralston, actor-producer, brother of Esther Ralston, screen actress, has started a new stock at the Navajo, Burbank. Howard Ralston, another brother, operates a rotary stock playing six southern California towns.

Nancy Drexel will be featured by Fox in "The Great White North," original by Philip Klein and Frederick Hazlett Brennon. Charles Klein directs.

Promoters of a Turtle Race to be staged at the Olympic Auditorium Oct. 24 to 27 inclusive, are soliciting a number of picture names to sponsor the turtle entries.

Barrett Kiesling, who returned to the C. B. DeMille fold as press agent, has been assigned to Pete Smith's publicity department at M-G-M. Besides doing the DeMille propaganda, Kiesling will also handle two other units.

When Stanley Smith, now in "The Royal Family" in San Francisco, returns to Los Angeles with the show for its opening at the Belasco Theatre Oct. 29, he will take up his contract with Pathe.

West Coast reopened Belmont Oct. 27. 25c grind.

Morris office booked Georgie Raff, The Rangers and the Pearl Twins for the next United Artists' Theatre prolog to accompany screen feature of "The Awakening," starring Vilma Banky.

Fox will not have a monopoly of talking Christmas shorts, as Tom Terriss is to write, direct and start for Universal in "Scrooge," Dickens' holiday classic. Terriss has done the same story in vaudeville.

Les Saylor, former Century comedy player, has left screen work to return to his old vaude act, doing acrobatic turn.

A. H. Van Buren, Broadway stage director, has arrived here to direct sound pictures for Fox.

Ravenna Theatre, at Vermont near Beverly boulevard, will be the first house to be wired for Bristolphone. Floor plans already have gone forward and equipment is being awaited.

Los Angeles Theatre Treasurers will hold the annual benefit show at the Biltmore Nov. 3.

Elsie Bartlett is ill at the Hollywood hospital, Hollywood.

Gardner James, screen actor, has returned to his home from the Hollywood hospital, where he was recently operated upon for appendicitis.

The Virginia Fabregas Spanish Repertory Company closed an eight weeks' engagement at the Capitol Oct. 30, presenting as it last drama, "Virginity," written by Jose Gou Burgell, manager of the company. For the next two months, the company will make a tour of Southern California towns containing a considerable percentage of Mexican population. Following this, Fabregas will return to Mexico City to settle her affairs there and then come back to Los Angeles to establish permanent headquarters for the Spanish Theatre circuit she is organizing.

"The Lady Next Door" will be the next at the Hollywood Playhouse (Duffy), succeeding "The Best People," current. No opening date set.

Edward W. Rowland, legit producer, has secured the coast rights to "Little Orchid Annie," by Hadley Waters, and expects to stage it about Jan. 1.

Louis Aubert, producer and exhibitor of Paris, is visiting Los Angeles. He accompanied Maurice Chevalier across the ocean, leaving him in New York.

Harper Mitchell, formerly connected with the Irving Yates booking office of New York, is here to establish a booking office of his own.

"The Wolves," from the French of Romain Rolland, had its American premiere at the Pasadena Community Playhouse, Oct. 30, with a cast of 43, all male. No femme characters. Company headed by John Duncon, Cyril Armbruster, William Earle, Joseph Sauers, Jerome Coray and William Northrup. Piece will run until Nov. 10.

Theatre Treasurers' Club will hold its second annual midnight revue at the Biltmore Nov. 3. Harry Holt is in charge. Felix Young, Larry Ceballos, Sid Grauman and James B. McKowen are staging the show.

Prince and Princess Matchabelli of Georgia are in Los Angeles for four weeks. The princess was formerly Maria Carmi, actress, of Italy. She appeared in New York as the Madonna in "The Miracle."

Uptown and the Figueroa, West Coast film houses, weekly changes, went into split week policy Oct. 26. Shows will change each Friday and Monday. Both houses are striaght film and wired.

Hal Roach's "Our Gang" comedy troupe returned to the coast from a vaude engagement and started to work on their first "Our Gang" comedy with dialog and sound effects.

Otto Brower and players left for Winslow, Arizona, for the exteriors for "Sunset Pass," Par.

Practically all the employees of the Paramount studios are participating in one or more of the various sport tournaments now being sponsored by the studio. List of tournaments include handball, archery pistol shooting, tennis, golf and hockey.

Harry Gray, one of the few ex-colored slaves of the pre-Civil War period, signed by M-G-M for "Hallelujah." Gray is an associate editor for Amsterdam News, colored newspaper of New York City.

Change in routing Fanchon and Marco presentations, making Salem Oregon, Tuesday and Wednesday each week following run at Criterion, Medford, Oregon, starting Oct. 30.

Don Alvarado, one of the many Spanish lead screen actors in Hollywood will not have his contract with United Artists renewed Jan. 1. Alvarado's last appearance in a U. A. picture was in "Battle of the Sexes," directed by D. W. Griffith. He was later loaned out to Columbia.

Edward Sloman will direct "A Bargain in the Kremlin" for Universal from magazine story by Sidney Philip Gibbs. J. Grubb Alexander wrote continuity. Joseph Schildkraut starred.

Because it conflicted with a prior claim "The Love Song," D. W. Griffith's last, has been changed to "Masquerade."

Will King will make his third tour heading a Fanchon and Marco unit for West Coast circuit in two years, starting at Loew's State, Los Angeles, Nov. 16. He will have a company of six principals and 12 in the chorus.

Florence Vidor has sold her Hollywood home to Mr. and Mrs. John Monk Saunders (Fay Wray). Miss Vidor has bought a colonial home in Beverly Hills.

ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—Theatre Guild repertory.
Temple—"Yellow" (stock).
Rochester—"Fazil" (sound)-vaude.
Eastman—"Wings" (pop) (2d week).
Fay's—"Singing Fool" (sound) (2d week).
Regent—"Forgotten Faces."
Piccadilly—"Bare Knees."
Victoria—Stock bur.
Gayety—Stock bur.

Louis Calhern, perentially popular here in stock, arrived to play lead in "Yellow" at the Temple. Said his wife, former Julia Hoyt, was moving from one nine-room apartment to another, so he ducked. May play here two or three weeks. Says he expects to appear on Broadway this season in a show called "The Queen of Sheba."

Both Eastman and Fay's held over their pictures due to extra business. "Singing Fool" is beating "The Jazz Singer" at Fay's. Probably will stay a third week.

A Theatre Guild company is playing here for the first time week of Oct. 29.

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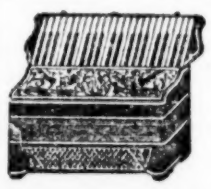
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Moreno & Mona
Muriel & Fisher
Owen Dick
Palmer Harry
Petrelia T G
Powell Albert Sr
Purcell Chas
Pymm Fred & P'gy
Randall Mildred
Rankin Billy
Rogers & King
Rogers Jack
Rogers Wilson
Rome & Dunn
Rosita Mlle
Rutrstrom John
Ryan Buddy
Sandlin Nell
Schram Thomas
Scott Isobel
Sherman & Wallace
Sherman Frank
Shunatona Chief
Siggie
Smeck Roy
Steinbeck Bruno
Stevens Go
Sylvester & Vance
Tyrell Ken
White Maybelle
White Pierre
Wright Geo M
Wynn Ray
Younger Jack

BILLS NEXT WEEK

(Continued from page 43)

Butterfield

ANN ARBOR, M'H. Michigan
1st half (4-7)
Libby Dancers
Billy Hallen
(One to fill)
2d half (8-10)
Clara Howard
(Two to fill)
B'TLE C'K, MICH. Bijou
1st half (4-7)
Rooneys
Deagon & Cannafix
Banjoland
2d half (8-10)
Chas Hill
Ball Bros
Don Lee & Louise
BAY CITY, MICH. Regent
1st half (4-7)
Midgetland
Frish Rector & T
Chas Aldrich
2d half (8-10)
The Rooneys
Billy Hallen
Bee & Ray Goman
B'T'N H'B'R, MICH. Liberty
2d half (8-10)
Midgetland
Honey Boys
(One to fill)
FLINT, MICH. Capitol
1st half (4-7)
Tiebor's Seals
B F & Murphy Br's
Flo Myers' Girls
2d half (8-10)
The Briants
(Two to fill)
K'L'M'ZOO, MICH. State
1st half (4-7)
Clara Howard
Colleano Family
(One to fill)
2d half (8-10)
Hewitt & Hall
(Two to fill)
LANSING, MICH. Strand
1st half (4-7)
Rodeo Boys
Paul Remus Co
Bronson & Renee
2d half (8-10)
Newhoff & Phelps
Colleano Family
(One to fill)
OWOSSO, MICH. Capitol
2d half (8-10)
Tiebor's Seals
Frish Rector & T
Chas Aldrich
PONTIAC, MICH. State
1st half (4-7)
Ball Bros
(Two to fill)
2d half (8-10)
Rodeo Boys
Paul Remus Co
Bronson Renee Co
SAGINAW, MICH. Temple
1st half (4-7)
Lucas & Lillian
Chas Hill
Bee & Ray Goman
2d half (8-10)
B F & Murphy Br's
Flo Myers' Girls
(One to fill)

Stanley Fabian

BAYONNE, N. J. Opera House
1st half (5-7)
Local Follies
(Others to fill)
2d half (8-11)
Brown & Lavelle
Local Follies
(Three to fill)
ELIZABETH, N. J. Ritz
1st half (5-7)
Alice Morley
Americano
Buck & Bubbles
Casa & Lehn
London Palace Co
2d half (8-10)
Shurr Boys
Thomas & Johnson
Freda & Palace
Gibbs Sis
(One to fill)
HACK'NS'CK, N. J. Lyric
1st half (5-7)
American Comedy 3
Brown & Lavelle
(Three to fill)
HOBOKEN, N. J. New Palace
1st half (5-7)
Janet Reade
Freda & Palace
Dance Parade
(Two to fill)
2d half (8-11)
Haynes L & Kaiser
Doc Baker Co
(Three to fill)
JERSEY CITY Central
1st half (5-7)
Hudson Wonders
(Others to fill)
PASSAIC, N. J. Montauk
1st half (5-7)
Shurr Boys
Thomas & Johnson
Haynes L & Kaiser
Gibbs Sis
(One to fill)
2d half (8-11)
Jerome & Evelyn
Americano
May Usher
(Three to fill)
PATERSON, N. J. Regent
1st half (5-7)
Tail Ling Sing & A
Keno & Green
Amateur Night
(Two to fill)
2d half (8-11)
Dixie 4
Hal Neiman
(Three to fill)

Fox Poli

BRIDGEPORT Palace (29)
Paris Creations
Mario & Lazaren
Avon Comedy 4
(Two to fill)
Poli
2d half (1-4)
Earl Hampton Co
Cole & Snyder
Modern Cinderella
(Two to fill)
HARTFORD Capitol (29)
Tracey & Hay
Healy & Cross
Carl Freed Orch
Palace
2d half (1-4)
Riding Rooneys
Walsh & Clark
Ralph Whiteh'd Co
Margie Coates
(One to fill)
NEW HAVEN Palace (29)
Jay C Flippen Co
SPRINGFIELD Palace
2d half (1-4)
Al Gordon's Dogs
Jim Barton
(Three to fill)
WATERBURY Palace (28)
Oscar Lorraine
Honorable Mr Wu
Kidding Cinderella
(Two to fill)
WORCESTER Palace (28)
Truce & Boreo
McLellan & Sarah
D Paskman's Mins
(Two to fill)

Cabarets

NEW YORK

Chateau Madrid
Harold Leonard Or
Jack White
Frances Shelley
Alice Boulden
Club Barney
Walter O'Keefe
Hale Byers Orch
Club Lido
Rosita & Ramon
H Rosenthal Orch
Club Richman
Harry Richman
Francis Williams
Aronson's Com'ders
Frivolity
N T G Rev
Tom Timothy Bd
Hotel Ambassador
Yacht Club Boys
Van Der Zanden Or
Hotel Biltmore
Northway & Chiles
B Cummins Or
Mirador
Edith Sheldon
J & M Jennings
Bee Jackson
Evelyn Martin
Page Sis
Arthur Gordoni
Meyer Davis Orch
Oakland's Terrace
Will Oakland
Landau's Bd
Park Central Hotel
Cliff O'Rourke
The Carltons
Ruth Williams
Ben Pollack Or
Silver Slipper
N T G Rev
Leslie Storey
Frances Mildern
Jimmy Carr Or
St. Regis Hotel
Vincent Lopez Or
Fowler & Tamara
Vanity Club
Al Wohlman
Evan B Fontaine
Alice Lee
Bunny Hill
Ethel Allis
Bernice Roberts
Jeanne Geddes

CHICAGO

Alabam
Dale Dyer
Ollie Bugbee
Dottie Dale
Zelma Jensen
Willie Tyler Bd
Blackhawk
Coon-Sanders Bd
College Inn
Ray Miller Bd
Blew Blowers
Golden Pumpkin
Al Reynolds
Baby Peira
Valle Nalli
3 Bad Boys
Thelma Terry Bd
Granada
Guy Lombardo Bd
Green Mill
Tiny & Leonard
Adele Walker
Lillian Barnes
Mary Stone
Noel & Judith
Buddy Fisher Bd
Kelly's Stables
Johnny Dodd Bd
Oriental-Davis
Al Handler
Lee B Evens
Sol Wagner Bd
Lido
Tex Morrisey
Hank
Myrtle Lansing
Gladys Mitz
Kay Davidson
Joe Allen
Terrace Gardens
Olive O'Neill
Gus C Edwards Bd
Turkish Village
Al Gault
Jack Hamilton
Eileen Tanner
Margie Ryan
Freddie Janis Bd
Vanity Fair
Larry Vincent
Gene Gill
Dolly Sterlin
Johnson Sis
Jane McAllister
Patsy Snyder
Keith Beecher Bd

WASHINGTON, D. C.

Astor
E Dougherty Orch
Chantecler
Walter Kolk
Meyer Davis Orch
Club Madrillon
J O'Donnell Orch
Lotus
Irv Boernstein Or
Swance
Al Katz Orch
Venus
C Wright Orch
Wardman Park
Don & Jerry
Meyer Davis Orch

BROADWAY BIZ OFF

(Continued from page 50)

the Press," $6,500, and the field trailing.

$13,000 To $47,000

"Show Boat" at $47,000 is still the musical leader; "Scandals" claimed $45,000; "Three Cheers" over $40,000; "The New Moon," $40,000; "Vanities," $36,000; "Three Musketeers," $31,000; "Hold Everything," $28,000; "Rain or Shine," $25,000; same for "Big Boy" and "Billie"; "Good News," $20,000; "Blackbirds," $19,500; "Ups-a-Daisy," under $20,000; "White Lilacs," about the same; "Cross My Heart," $15,000; "Luckee Girl," $16,000; "Just a Minute," $13,00.

"Elmer the Great" stopped at the Lyceum suddenly last Saturday and house is dark; "The Command Performance" likewise closed at the Klaw," which gets "Hotbed" next week; "The Common Sin" is slated to close at the Forrest this week, with no successor named; "When Crummles Played" is listed out of the Garrick," which will offer "A Man With Red Hair" next week.

Additional openings for the coming week are "This Year of Grace," Selwyn; "Treasure Girl," Alvin; "The Yellow Jacket" (revival) at the Coburn (formerly Daly's 63rd St.), and "An Enemy of the People" which will go into the Hampden, this house being dark this week through the sudden closing of "Light of Asia" last Saturday.

Those Increasing Buys

Number of agency buys jumped to 31, the highest total so far this autumn. Two shows which opened last week were added and one of this week's premieres, while additions may be made during the week. The list: "Just A Minute" (Ambassador), "Scandals" (Apollo), "Girl Trouble" (Belmont), "Hold Everything" (Broadhurst), "Hello Yourself" (Casino), "Vanities" (Earl Carroll), "Blackbirds of 1928" (Eltinge), "Olympia" (Empire), "Billie" (Erlanger's), "The Common Sin" (Forrest), "Gentlemen Of The Press" (48th St.), "Animal Crackers" (44th St.), "Straight Through The Door" (49th St.), "The High Road" (Fulton), "Three Cheers" (Globe), "Good Boy" (Hammerstein's), "The New Moon" (Imperial), "Strange Interlude" (John Golden), "White Lilacs" (Jolson's), "Gods Of Lightning" (Little), "Jarnegan" (Longacre), "The Three Musketeers" (Lyric), "Jealous" (Maxine Elliot), "Little Accident" (Morosco), "Paris" (Music Box), "The War Song" (National), "The Grey Fox" (Playhouse), "Courage" (Ritz), "Ups-A-Daisy" (Shubert), "The Front Page" (Times Square), "Show Boat" (Ziegfeld).

Cut Rates

Bargain ticket list includes six musicals. Business in the cut rate offices took a healthy jump last week. The list: "Cross My Heart" (Knickerbocker), "Good News" (Chanin), "Just a Minute" (Ambassador), "Good Boy" (Hammerstein's), "Rain or Shine" (Geo. M. Cohan), "White Lilacs" (Jolson), "Black Scandals" (Edyth Totten), "Skidding" (Bayes), "Relations" (Wallack's), "Gentlemen of the Press" (48th St.), "This Thing Called Love" (Bijou), "When Crummles Played" (Garrick), "The Common Sin" (Henry Miller), "Nite Hostess" (Martin Beck), "The War Song" (National), "Diamond Lil" (Royale), "Exceeding Small" (Comedy), "Jealousy" (Elliott), "Olympia" (Empire), "Girl Trouble" (Belmont), "Sun-Up" (La Verne), "Jarnegan" (Longacre).

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